

# NEW YORK MIRROR

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## MISS COGHLAN AT HOME.

A Chat with Her upon Many Topics—Coughlanianism—England—Bernhardt—Rosalind—Osmund Tearle and Other Matters.

A trim little negress ushered me into an equally trim little parlor on Fifteenth street Monday morning, when I inquired for Miss Rose Coghlan. The room was furnished and decorated in that carefully tasteful manner characteristic of clever stage people, and in etchings, paintings, and photographs of theatrical subjects on the walls and scattered about the apartment the direction of its occupant's thoughts was evident. My eyes wandered from one article to another interestedly, until they fell upon an open copy of the acting edition of *As You Like It*, with the part of Rosalind neatly marked in lead pencil. Here Miss Coghlan entered the room, and greeted me in that sturdy English fashion which we phlegmatic Yankees might do well to imitate. (I should like to describe the pretty dress she wore, but Beatrice, they say, has a wonderful flow of language when she's mad, and as I am not a combative individual, I will not trespass upon her own private patented domain of "Stage Fashions." All this by way of parenthesis.)

"You want me to tell you about my trip, what I saw, what I did, and what I thought of it all?" said Miss Coghlan, briskly. "Well, I saw Bernhardt, of course, and Genevieve Ward in *Forget-Me-Not*, and—"

"What did you think of Miss Ward and the play?" I interrupted.

"I was charmed with both," she replied,

"although they told me Miss Ward walked through the piece the night that I went to see her."

"Indeed; how was that?"

"It was this way. A friend and myself occupied a stage box together, where we were seen by Miss Ward. You know there has been a great deal of legal squabbling over this self same play, *Forget-Me-Not*, between Mr. Wallack and the English claimants to the sole right for its production. Miss Ward knew that it was to be produced at Wallack's and that I would be cast for her part; therefore she slighted the part on the evening that I saw it, in order, as she remarked to an acquaintance who repeated it to me, to "avoid giving Miss Coghlan any points." Nevertheless, she pleased me greatly."

"Is there not a considerable disparity between your age and that of Miss Ward," I suggested, "and would this not make considerable difference in the make-up for the character?"

"I think it would not be a matter of much difficulty on my part to reconcile myself with the part. You see, she is supposed to be about 40 in the play, but to look 36. I think I could accomplish this feat as readily as Miss Ward."

Here I saw that I was treading upon uncertain ground, and launched forth a question of an entirely different nature.

"Now, tell me something of your brother, Miss Coghlan. His new piece is reported to be an immense 'go.'"

"So I understand," she answered, "although I have not seen it. I made a short stay on the other side, dividing my time between London and Trouville. I know that Charles has talent for playwriting, just as he has for painting and acting. Although I am his sister, and for that reason maybe should not speak my opinion so freely, yet I have the greatest admiration for his cleverness and ability."

"Shall we have him over here with us again next season?"

"No. He will probably not visit America soon. He has an offer to play with Modjeska, and share the honors with her in London, which I believe he intends to accept."

"And your sister, Miss Eily?"

"Oh, she is delightfully situated! I took over to England with me an engagement for her this season at Daly's. I found, however, on my arrival, that she had been awarded a scholarship by the National Training School, of which Arthur Sullivan is director, and through this she has been enabled to make an arrangement to play in light English opera, under Gilbert and Sullivan's management—a change which is to her interest, as her talents are decidedly of a musical character."

"How about Bernhardt?"

"I can tell you nothing of her, except that she is a wonderful artist; her gifts have not been overestimated in the favorable comments that have appeared in the American press. I saw her in a sort of heterogeneous programme. She played *Adrienne*, *Camille*, and one or two other fragments on the same night. She is a true genius artistically and personally, and will electrify New York."

"Was your passage home on the *Britannic* a pleasant one?"

"The elements were active, and we were tossed about like a cork most of the distance; but the passengers were congenial, and in that respect it was a delightful trip. We gave the stereotyped entertainment in the saloon for the benefit of the Liverpool Sailors' Orphan Asylum—those children have so much done for them and so much money presented them, that they ought all by this time to be millionaires. And that reminds me of an odd thing that happened going over, a couple of months ago. An entertainment was arranged, and Mr. John McCullough and myself were put down on the programme for a scene from *Macbeth*. I had played *Lady Macbeth*, but was not up in the lines; neither was Mr. McCullough. We wanted

a 'Shakespeare' to freshen our memories, but—would you believe it?—not one could be found! We hunted high and low, from the Captain's room to that of the Engineer—but no 'Shakespeare.' The consequence was we spent a whole day trying to recollect, and finally succeeded in evolving the scenes required; but I very much doubt if they were given strictly in accordance with the original text."

"Speaking of this part, Miss Coghlan, I believe that you have played it in England?"

"Yes; with Bary Sullivan, in—let me think—in 1874. That was the year that I appeared in *Viola*, *Nerissa*, and a number of other Shakespearean parts during Calvert's revivals. There seems to be an impression here that I have had no experience in legitimate parts, and that my appearance a week from next Monday night as Rosalind, at Wallack's, is viewed entirely in the light of an experiment."

"I believe there is such an impression," I said, "which is doubtless owing to the fact that you made your first appearance in New York in burlesque."

"But that is an error. It is true that I came out with the Lydia Thompson troupe, but I made my metropolitan bow as Mrs. Honeyton in *A Happy Pair*. Then I played Jupiter in the burlesque of *Ixion* on the same night; but literally I was first seen in high comedy. I remained with the Thompson company only a week, and then signed with Mr. Wallack for his stock company. My initial performance in his company was not made under the best of auspices either. Boucicault's *Marriage* was the play, and I was cast for a most uncongenial part. Eventually things turned out for the best."

"Have you ever played *Rosalind*?" I inquired.

"I have never played it and have never seen it. The production is to be modeled after that of the highly successful one in London, I am given to understand. But with the exception of dressing the part as Miss Litton does, if there is any similarity between my rendition of the part and her's, it will only be a coincidence. Here are some photographs which show the style of dresses I shall wear."

They were portraits of Miss Litton in the first act, and also the scenes in the forest. For the latter, a leathern doublet and leggings of the same material are worn. A velvet hat surmounts the head, and Rosalind appears dressed as she should be, for, as Miss Coghlan says, it is quite ridiculous to make her wander about the woods in silken hose and satin French-heeled boots.

"Are you 'up' in the part yet?"

"Not yet. It was given me only a few days ago. I have but two weeks for preparation, but I have my own conception of the character—a quick study—and there's nothing I like better than hard work. I should of course have liked more time, but, you know, we actresses are helpless in that respect and must do as we're told! I am a firm believer in naturalness on the stage, and Rosalind particularly demands this quality. I shall not sing the 'Cuckoo Song' if the management is kind and will allow the elimination. I think it is totally incongruous and out of place, and the fact that Shakespeare did not write it is quite sufficient support of my argument."

"How about Mr. Tearle, who is to play Orlando?"

"He is, as I remember him some years ago supporting Barry Sullivan, a good actor, well-looking and clever. Mr. Elton, who will play Touchstone, is an excellent comedian, and I think will become a favorite. The remainder of the company you know about: Miss Boniface will be the Celia; Miss Booth, Phoebe; Mr. Gilbert, Jaques; and so on. You may say that I am working hard, and intend to do my best."

Here our conversation was interrupted by the entrance of a visitor.

Let me tender the readers of *THE MIRROR* a suggestion. The next time you see Miss Rose Coghlan take a good searching look at her hand, and then see if you won't agree with me that she possesses one of the most perfectly moulded members ever given a human being. Some artist has taken sufficient cognizance of this to reproduce it successfully on canvas and present it to her. The painting hangs in her cosy little parlor, seeming to invite comparison with its original.

Probate of the will of the late Miss Neilson, it is said, was on Monday granted to Mr. George Lewis, her sole executor. The estate was sworn under £25,000, exclusive of her Chicago property. She bequeaths the sum of £3,000 to be invested for her mother, and at her death the amount is to be divided amongst other relatives. To Mrs. Goodall, her companion, she leaves £100; to Mrs. Stephens, £100; to her old servant, Mrs. Brown, £100; to the wife of her theatrical agent in America, £100; to Mr. Joseph Knight, the well known theatrical critic, £1,000; to Mr. Edward Compton, the actor, £1,000; and the residue of her fortune to her old and steadfast friend, Admiral the Hon. H. Carr Glynn.

The English version of *Anne Mie* has been delivered to Genevieve Ward, and will be put into rehearsal directly the Prince of Wales company returns home in September. The play will be produced about the middle of October, and the cast is likely to consist of Genevieve Ward, Edgar Bruce, Forbes Robertson, Mr. Flockton, Beerbohm Tree, Edgar Bayley, and Kate Pattison.

## THE WORLD'S METROPOLIS.

LONDON, Sept. 9, 1880.

The never silent Bells of Corneville rang out again last Saturday from their old, though not original, location at the Globe Theatre. Since the little Folly, where Toole now reigns, was the scene of their first chiming to our English audience, they have been pealing almost without intermission at one or other of the London theatres over which Alexander Henderson temporarily or permanently held sway. Alexander now has on hand only two, the Strand and the Globe; recently he had the Olympic, and not long ago the Imperial, which is the individual title of the theatre attached to the Royal Aquarium. At all of these places, and with unvarying success, he has produced examples of that description of entertainment which appeals more to the eyes and ears of spectators than to their intellects or finer moral sensibilities. For this line of action we are in some degree indebted to the lively Lydia Thompson, who was, as very naturally the manager's wife would be, the bright particular star of the earlier attempts, the strength of which was further augmented by the presence of Lionel Brough and Willie Edouin. But now Lydia is *non est*, theatrically speaking, Brough has turned his attention to playing low comedy in old English plays (under Miss Litton's management of the Aquarium), and Edouin is "bossing" his own show nearer to you than to us. All the same, if not indeed all the more, and certainly by the same means, the fortunate Henderson accumulates wealth. The *Cloches de Corneville* and *Madame Favart* must have proved mines of gold to him, though it appears that both are supposed to be played out, inasmuch as Favart has been withdrawn, and the *Cloches* has only been put on for two weeks preparatory to the production of a new opera—plot, title, composer, librettist, and everything else, a profound secret—which is now in preparation. But judging from the crowded state of the house on Saturday this idea would seem to be very erroneous. The reception accorded to the piece, the numbers of which have long been familiar as household words, and a great deal less agreeable, indicated no lack of appreciation of their hackneyed beauties. The cast included four first appearances, one of which only is anything like welcome—that of Mr. F. H. Celli, who as Henri Marquis de Corneville made his debut in petit as distinguished from grand opera. Mr. Celli, who is as well known in America as in England, is far and away the best exponent of the part we have had. His magnificent voice and his musically use thereof enable him to do full justice to the music of the part, the slightness of which becomes a good deal more apparent under such treatment than when rendered by less capable representatives. As an actor, too, Mr. Celli is thoroughly competent, another point in which he differed from his predecessors, and for the sake of the piece and of the part it is a pity that he did not make an earlier appearance in the character. Less agreeable was the rendering of *Serpolette* by Mlle. Sylvia, and worse than that the *Germaine* of Mlle. D'Agula, which, though vocally tolerable, was otherwise simply ridiculous. Capable use of vocal powers when the cue comes for their display does not atone for the effect produced by a *Germaine* who wanders listlessly about or poses stolidly up in a corner while stirring events are in progress—especially with the recent remembrance of Mlle. D'Agula's predecessors. The fourth debut was that of Mr. Bracey, who made so agreeable an impression in *Favart*. His *Grénecheux* will not add to his fame, if it does not detract from it. The opera was placed on the stage as elegantly as if a long run was anticipated; the scenery was unexceptional, and much symmetrical display accompanied the request to "look at this and look at that."

Mr. Harry Poulton again presented a very humorous *Baïle*, and Mr. Charles Ashford's *Gobo* remains as cleverly eccentric as ever. It is by no means pleasant to be compelled to repeat with application to Mr. and Mrs. Florence the strictures that were bestowed upon poor Mr. Raymond, and yet impartial consideration of their production leaves no alternative. The *Mighty Dollar* is as miserable a specimen of dramatic composition as Colonel Sellers, which is saying a good deal. The connection between the star parts and the play itself are of the very slightest nature, and the presence of the stars only tend to destroy what faint shadow of interest might be aroused by the resuscitated antiquity of the drama. It really seems a great pity that builders of this description of work, which is constructed according to the specifications of some peculiar individual whose requirements it is calculated to particularly satisfy, invariably find it necessary to create for that person a character and part entirely remote from the story, with the sole view apparently of dragging him in at all sorts of times without the slightest occasion, and always with the result of damaging every situation and spoiling every part of the play. Thus, the Hon. Bardwell Slote is of the very least consequence to the play—which concerns merely the love affairs of Clara Dart and Roland Vance—the very mild villainy of Arthur Lemaitre, and the attendant amour between Libby Ray and Charley Brood. Entire excision of Slote and of Mrs. Gifford would not interfere with the play to any greater extent than would be repaired by the revision of half-a-dozen speeches. An English audience is not apt to take kindly to a

drama in which the principal characters are of no importance to the plot.

The success of the piece in America, as every one knows, is due to the very faithful portrait of a certain class of politician which Mr. Florence presents, and which is sufficiently clever to atone for worse deficiencies even than exist in *The Mighty Dollar*. But this type is, fortunately, entirely unknown in England, and the key to the character being, therefore, missing, the impersonation loses about ninety nine per cent. of its interest, and even of its power of amusement. It requires some kind of acquaintance with America to enable one to understand and appreciate the satire of which alone the character consists. Under these circumstances Mr. Florence has reason to congratulate himself on the very cordial reception that he has experienced at the hands of the press and of the public. Full value is placed upon what is a strikingly clever piece of acting, and it is only lack of acquaintance with the description of man represented that failure must be attributed.

An equally warm welcome has been accorded to Mrs. Florence, whose fame—confined, however, exclusively to information as to the magnificence of her toilets—has been loudly proclaimed during the past two or three weeks. The *Era* was at the trouble last week to devote a column of its space to a detailed account of the lady's stage costumes, together with a few interesting items as to corsets and their connection with different styles of toilet, and with a practical dissertation on the art of packing dresses according to the principles observed by Mrs. Florence's maid. But the remarks anent Hon. Bardwell Slote apply almost as well to Mrs. Gen. Gifford; and not even Mrs. Florence's clever rendering of the part can make it attractive to English audiences, though there is no lack of recognition of her artistic merits.

The support accorded to the play is much better than it deserves, and sympathy is hereby expressed with the unfortunates who have to struggle with such limping sketches as the parts consist of. Some exception should be made, however, as regards Libby Ray and Charley Brood; and these two characters are very well played indeed by Mr. Andrews, who is a very young and very clever comedian, and by a comedienne no less distinguished than Connie Gilchrist, who, albeit she wears short skirts and stockings, of the liveliest hue, develops for the nonce a surprising amount of talent. Myra Holmes does more than appears possible in the lugubrious part of the wife. Mr. Squire makes up in terrific style as her husband, and Mr. Wyndham and Mr. Fawcett do their best as Roland and the naughty Lemaitre. Mr. Shine is as capable a representative of Lord Cairngorm as could be desired, and Kate Vaughan is helpless as *Blanche* Mosthorst. The dresses are very elegant, and those of the English ladies are every bit as handsome as the much-vaunted toilets of Mrs. Florence. The play has been very well set, with scenery painted specially for the occasion. This scenery will no doubt be useful in other plays.

Salsbury's Troubadours, before their early departure for America, will give a short series of representations at the Alexandra Palace, where their entertainment should be just the thing; and also a couple of Saturday matinees at the Gaiety. Mr. Hollingshead having apparently made up his mind not to let slip one opportunity of presenting American talent to the public as long as he is in the throes of his present American season fever. He must be pretty nearly through with his infatuation by this time however. The Troubadours have been engaged in their poetical occupation for some weeks, playing in the provinces with so much success that this unexpected London appearance has been determined on. If their performance is as good of its class as their advertising matter is in its department, they will do.

The bill-sticking interest must bless the advent of so many American venturers in England, for such expensive billing as prevails among them render the exercise of the brush and paste-pot extremely lively and profitable. Every organization apparently vies with every other one to cover most boardings and decorate more dead walls with vivid specimens of the printer's and lithographer's art, whether they be announcements of Haverly's forty gorgeously unapproachable niggers (40), or Salsbury's snug little Brook party. The delicate modesty of the directors of the companies is also very apparent, particularly in the case of Col. Haverly (the only genuine patentee of niggers), whose blandly martial countenance, tastefully surrounded by a sort of solid nimbus of dead gold, takes a sidelong view of you wherever you may be—road, rail or river—East, West, North, South, and at the intermediary points of the compass. There is a flush, however, about American work of the sort that renders even Haverly's posters comparatively interesting when compared with the excruciatingly powerful products of our English artists. Mr. Harris of Drury Lane, for instance, has had produced a tremendous bill, representing the explosion on board the steamer, which occurs nightly in *The World*. This is the most astonishing arrangement of wavy lines supposed to represent horrified passengers, of solid daubs of ink, that ought to be labeled smoke so as to prevent mistake, and of crimson flames artistically variegated with yellow, that could possibly be imagined. In the matter of high art as applied to commonplace purposes you are certainly ahead of us, and if the irruption of American printing exercises a quickening effect on our managers it can not be said that several of your stars have fought and failed without some good result.

W. C. T.

## FROM THE OTHER SIDE.

Mr. Edward Compton will probably join the Adelphi company for the production of the forthcoming novelty.

Miss Helen Barry has been indisposed, and her place in *The World at Drury Lane* has been filled most satisfactorily by Miss Nelly Harris.

Verdi will pass the Winter at Nice, and direct the rehearsals of his opera of *Don Carlos*, which is to be given at the Municipal Theatre.

A well executed instantaneous photograph of the interment of the late Miss Neilson, taken with the consent of her friends and sole executor, Mr. George Lewis, has been published.

That *The Mighty Dollar* is an improvement on Colonel Sellers there is no denying; and as there are two stars instead of one, its chances of a prosperous run are about doubled.—*Referee*.

Mr. J. S. Clarke, taking into consideration the excessive heat which has set in, resolved to postpone the revival of *Leap Year* and the *Widow Hunt* at the Haymarket until the 20th inst., until which date the theatre will remain closed.

Mr. Henry Neville, who has been taking a well-earned rest, will shortly be at work again. He will be in the cast of Mr. Boucicault's new play at the Adelphi; and on the 24th inst. a series of plays, under his direction, will be commenced at the Crystal Palace.

Mr. Henry Irving was honored by an invitation to accompany Mr. Gladstone on his cruise in the *Granville Castle*, but, owing to the pressing work at the Lyceum Theatre in connection with the production of *The Corsican Brothers*, he was unable to accept the Premier's hospitality.

Miss Marie Litton, who, as already announced, has taken the New Theatre Royal, Glasgow, has secured the services of Mr. J. A. Cave for the production of her Christmas Pantomime. The libretto will be by Mr. Frank Hall, and Mr. Cave will in the opening play a prominent part. A strong company has already been engaged.

*Era*: Negotiations are in progress with an American Circus company to come over for the Winter season under the auspices of an officer who formerly owned one of the largest riding schools in London, and who was the teacher of the fair equestrienne Miss Nellie Reed, late of Hengler's. The site talked of is the old German Bazaar, opposite the Langham Hotel.

The company engaged by Mr. Walter Gooch, for the New Princess Theatre, will include Messrs. William Farren, John Ryder, Thomas Swinbourne, Charles Harcourt, Kyrie Bellew, Harry Jackson, Charles H. Glenney, William Redmond, John Beauchamp, Fred. Charles, etc. Mrs. Hermann Zezin, Miss Gerard and Miss Maud Milton have also been specially engaged for the opening to support Edwin Booth in *Hamlet*.

Mr. Sims Reeves, Mrs. Reeves and Mr. Herbert Reeves are enjoying the exhilarating breezes of the Irish sea at Blackpool. It is well known in the district that Mr. Reeves is particularly fond of that coast, and finds the air more suitable to his health than at almost any other watering place in the kingdom. Signor Felli is also sojourning at Blackpool, and the two great singers are frequently to be seen together on the piers and promenades.

The performances given by Mlle. Sara Bernhardt at the Theatre Royal, Copenhagen, were so successful that, it is said, the manager presented her with 3,000*l.* in addition to the amount at bid in her agreement. On taking her departure from Roskilde Station she was greeted by a large and enthusiastic crowd, and was presented with an album bearing a large number of signatures from distinguished persons. As the train left the station Mlle. Bernhardt exclaimed "Vive le Danemark."

In the "we sma' hours aye the twa!" on Tuesday, the 10th of August, "Joimny Toole" gave a little supper to John T. Raymond on the eve of his departure for America. The cutlets and champagne took place at the Green Room Club, and a number of the prominent members of that society "assisted." Neat, friendly, and telling was the speech of the fluent Johnny, and Raymond orated like a man and an American. A general "palaver" followed; the calumet of peace was smoked; the fire-water of the white man was imbibed; and Raymond, Florence, Toole, and *tout le monde* were happy.—*Theatre*.

Whilst a feeling is spreading in London in favor of the removal of the restrictions against the performance by Music Halls of what are known as "stage plays," action is being taken in Paris by Presidential decree, at the instance of the Minister of Fine Arts, to prevent plays or musical pieces of more than one act being performed at the Cafes Concerts. Two representatives of the French Dramatic Authors' Society are at present in Brussels trying to induce the managers of the various theatres to agree to certain *droits d'auteurs*. Those who do not conform will be excluded from all dealings with the Society; but the greater number of the Directors have signed.

Mr. and Mrs. Bancroft and Arthur Cecil, on the 23d ult., gave an entertainment at the Hotel Krone, Portesina, in aid of the funds for building the local English church, and repeated it on the 24th in support of the Paths and Ways Improvement Society. They appeared in the charming little piece called *The Vicarage*, supported by J. C. Parkinson, and in a miscellaneous entertainment to which Mr. Bancroft contributed the reading "Gemini et Virgo," and Mrs. Bancroft "Major Nambly." Arthur Cecil singing his humorous ditties "Maria" and "Tea in the Arbor." W. Shakespeare, the well-known vocalist, also gave his services, and Arthur Thomas presided at the piano. The entertainment on both evenings was thoroughly successful, and afforded great delight to those assembled.

Mr. Tom Taylor's will, dated July 30, 1872, was proved on the 21st ult. by Mrs. Laura Wilson Taylor, the widow, Arnold Taylor, the brother, and Matthew Whiting, the executors, the personal estate being sworn under £16,000. The testator leaves to his wife £400 and his furniture, books, pictures, works of art, and other household effects; to his executors £20 each, free of duty; and to his said brother, his sisters-in-law, the Misses Luccetta and Lila Barker, and to Mrs. Kingsley, some book or sets of books, pictures, etc., as a personal memorial of him; his house and grounds at Lavender Sweep, his interest in the Olympic Theatre, his copyrights, acting rights of plays, and all the residue of his real and personal estate he leaves upon trust, as to the income, to his wife for life, and as to the principal at her death to his children, as she shall by deed or will appoint. The testator also appoints his wife guardian of his infant children.



## DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

### Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): It is evident Joe Emmet's popularity is not on the wane, for he has been playing all week to audiences limited only by the size of the building. His appearance on the stage was the signal for an outburst of applause, which seemed to put him in a good humor, and he played Fritz better than he ever did before. He has lost none of his old-time fire; his songs were sung as only he can sing them, and the pathetic portions of the play showed Mr. Emmet at his best. Of the play itself nothing can be said in its praise, but it serves as a vehicle for Joe Emmet's inimitable specialties, and that seems to be all that is required. The co-rendered excellent support. At the matinee on Wednesday, at which Mr. Emmet did not appear, they gave a good performance of *Our Mother-in-Law*. Next week Agnes Robertson, supported by C. Wheatleigh and a full dramatic co.

Ford's Opera House (John T. Ford, proprietor and manager): The patriotism of the Baltimore theatre-goers was roused to the highest pitch of enthusiasm by the most patriotic of all dramas—*The Boy Martyrs*; or, *The Defence of Baltimore in 1814*. If Baltimore was defended sixty-six years ago in the same way that it was this week, it is an everlasting disgrace to the British that they did not take the city and have a good time. Belle Mackenzie and Blanche Thompson made two pretty and interesting *Boy Martyrs*, and Gen. Ross, who was shot by them, as to be congratulated on being sent to glory by such fair hands. The bombardment of Fort M'Henry was something awful, and the hostile armies slashed and shot at each other in the most realistic way. The performance opened with the last act of *Fun on the Pacific*, and it is a pity it could not have been continued through the whole performance. At the matinee on Saturday Robertson's School was fairly played, and the house was closed on Saturday night. Next week Tony Pastor's troupe.

Monumental Theatre (Ad Kernan, manager): Another good week's business. Good houses appear to be the rule of this house. Josephine Shanley and Elmer Grandin opened the olio with a pretty little sketch, entitled *Woe at Last*. Frederick, Gloss and La Van performed some wonderful feats of balancing on the Roman ladders, and Barlow Bros. were amusing in their burlesque prize fight. The clog-dancing of the Carrolls was quite good. Mr. John Till's Royal Marionettes were decidedly the best thing we have ever seen in the way of Marionettes. The animated skeleton was manipulated most wonderfully. The drama was, *Saved from the Storm*, with Minnie Oscar Gray and William T. Stephens as the stars. The play is sensational in the extreme and full of the most improbable situations. The dogs that figure very conspicuously in it show a great deal of sagacity and did their part well. Miss Gray was rather weak in her portrayal of Maud Roland, the heroine of the piece, and this was made doubly apparent by the good acting of the company supporting her. Some of those whose names appeared in small type on the programme shone with considerable more brilliancy than the stars. On Saturday night Jack Sheppard and his Dogs was given. Next week, Dominick Murray in *Escaped from Sing Sing* and Innocent, supported by the regular stock co. In the olio *The Four Shamrocks*, Conroy, Daly and Webster Bros. in their specialty, *Workmen on the Front*; Nellie Richards, versatile change artist, and Harry Mills in Dutch oddities.

Front Street Theatre (Collyer & Kelly, managers): W. J. Thompson's Electric Lights played to rather slim audiences during the week, although the show was a good one. The Sylham Bros. in acrobatic performances were quite good, and W. Henry Rice, in burlesque operatic selections, the best we have had for some time. For a life, a sensational drama in three acts, was played well and mounted in good style. The scene on the long dock was good, and reflects a good deal of credit on the scenic artist of the house. George W. Thompson did a fine piece of character acting as Leopold. His support was good, particularly W. J. Thompson as Graves the lawyer, and A. R. Phelps as Dr. Hargraves. Next week William H. Rightmire in the sensational drama, *The Two Wanderers*. The olio will embrace Saville and Byrne in musical sketches; Ella Mayo, vocalist; Frank Livingston, English gymnast, and Mackin and Bryant, Irish wits and merry-makers.

Items: The Academy of Music will open on the 27th of September with *L'Assommoir*, instead of Jarrett and Gulick's *Musical Phalanx*, as advertised. The latter went to places in Brooklyn last week.

### Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Hill's All the Rage closed a very successful engagement 19th. The play has been well received, Frank Hadenburgh and William Davidson in their respective roles being excellent. Of the ladies, Mrs. Owen Marlowe as the wife of the illustrious Chiripodist, Susie Winner, a bright little body, and Meta Bartlett as Sophronia Briggs, whose heart forever bleeds, are deserving of mention. The management claim the troupe to be one of the highest-salaried cos. in the country; and judging from the performance here the claim is well founded. F. G. Prescott, who is attending to Manager Hill's interests, is a clever gentleman with a pleasant word for all members of the press. Maggie Mitchell, supported by R. F. Russell and a selected co., begins a two weeks' engagement 20th, presenting Jane Eyre. During her stay Little Barefoot, Lorle Fanchon, Pearl of Savoy, and Mignon will be produced. Manager Miles must have considerable faith in the drawing ability of the star, engaging her as he does for two weeks. Oct. 4, Rice's Surprise Party in Revels.

Pike's Opera House (Louis Ballenberg manager): Collier's Banker's Daughter comb. brought an extremely profitable engagement to a close 18th. The co., while improved in some respects, will not on the whole compare favorably with that of last season. Anna Boyle, formerly of this city, who now assumes the role of Lillian (last season filled by Marie Wainwright), is an earnest, painstaking young actress, and in the earlier portion of the play was satisfactory, but in the final acts suffered by comparison with her predecessor. F. C. Bangs as John Strebelow acted that noble hearted and polished gentleman to the life, and his conception of the part is a decided improvement on that of Louis James. Sig. Majeroni (a new face here) as the Count De Carojac is a decided acquisition to the co., and a thorough artist. Harold Fosberg, E. L. Tilton, J. A. Wilks,

and Mrs. and Mr. Walcott, all of last year's party, are as acceptable in their various roles as of yore. The Criterion Comedy co. in *Franks* follow 20th. 27th, *The Favorites* and *Allice Oates* in Long Branch. Oct. 4, the Comley-Barton Law-Tennis co. The music rendered by the Cincinnati orchestra during the week just closed, has been something out of the common order, and was rapturously applauded.

Heuck's Opera House (Hubert Henck, proprietor; James Collins, manager): Frank Mayo in *Van the Virginian* has played to good houses. 18th and 19th, Davy Crockett was substituted and the theatre was literally packed. Affie Weaver, who is the leading female support, acquitted herself creditably in both plays. B. W. P. & W.'s Minstrels follow 20th. 27th, the Gulick-Blaisdell co. No. 2, with Harry Webber, in *Nip and Tuck*. Oct. 4, Leavitt's Rentz-Santley co.

Coliseum Opera House (F. Buchman, proprietor; James S. Edwards, manager): Charles Howard as the long suffering, never-given-a-rest Uncle Tom closed 19th. Houses good entire week. The resident stock co. is steadily growing in favor. Maud Forrester follows 20th, with Mizeppa. 27th, Joseph Keen in *Rip Van Winkle*. Joseph Proctor in *Nick of the Woods*, Oct. 4. Adam Kern, the treasurer, is making many friends in the box office by his uniformly courteous treatment of all.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Goldmine, as the local critics usually style it, is packed nightly. Charley Smith is conducting affairs in the absence of Manager Snelbaker, and announces the following additions for 20th: Grace Garland, Edith Lyle and J. D. Roome, the banjoist. Charley Yale, in addition to being a first-class comedian, is proving himself the best stage-manager yet in charge here. Reynolds and Walling, the German sketch artists, who close their two weeks engagement 19th, have made themselves very popular, and will undoubtedly return later.

Highland House (Frank Harff, manager): Abbey & Hickey's Spanish Students, under the immediate management of J. G. Magie, closed a profitable engagement 19th. The party leave for Boston 20th, joining Major J. B. Pond's Grand Concert co. at latter point. Season closed.

Robinson's Opera House (R. E. J. Miles, manager): Ada Gray, supported by Charles A. Watkins Fifth Avenue comb., has closed the first week of her engagement with only fair success. The fact is to be deplored, as the entertainment presented was first-class. Miss Gray is a talented and conscientious actress, and Manager Watkins co. is a strong one and renders efficient support. Frank Roche, who was expected to arrive on the 13th, was delayed until the 18th. During the coming week Frank Rogers' new play in four acts, entitled *Heart and Soul*, will be presented for the first time on any stage, and, under the circumstances the initial cast is herewith appended:

Viola.....Ada Gray  
Eugene Lybourne.....Frank Roche  
Count Mercini.....George Middleton  
Arthur Osborne.....Joseph P. Clark  
Reuben Merton.....John Armstrong  
Dan.....Con. Murphy  
Mr. Lacy.....Harry Benson  
Dr. Romanoff.....Wood Hanson  
Ethel Lacy.....Annie Barclay  
Edith Burroughs.....Georgia Baldwin  
Mrs. Courtland.....Mrs. Julia Bosworth  
Kate.....Emma Whittie  
Mrs. Swigins.....Mrs. Throp  
Little Cora.....La Petite Throp

Rial & Draper's Uncle Tom's Cabin co. is underlined for two weeks, commencing 27th.

Items: L. V. S. Steele, formerly associated with Manager Miles in conducting the box office, is now manipulating tickets in the Grand Office at Robinson's.—Harry Clapham, manager of Barlow, Wilson, Primrose and West's Minstrels, and who has been sojourning in this city the past week, departed for Lexington, Ky., 17th.—Manager Miles' Juveniles open the new Opera House at Chattanooga, Tenn., 20th. The Juveniles are making money for Bob this season.—Mrs. Charles Walcott, with the Banker's Daughter comb., and Mrs. Owen Marlowe, of "All the Rage" party, are sisters.—Robert Stuckney, of circus fame, is in town, and reports business good.—Max Maretzek of the Cincinnati College of Music is expected to arrive early the coming week.—Prof. D. B. Hughes, scenic artist of Heuck's, is absent in New York.—Manager L. D. Hunt cleared \$1,500 during Fair week at Paris, Ky.—Jim Fennessy, of Heuck's, is rapidly developing into a lightning calculator.—Manager J. M. Hill is in the city, having arrived on the morning of the 18th.—Business Manager Prescott of All the Rage comb., announces the Grand Opera House one of the best located places of amusement in the country.—Agnes Robertson appears at Pike's in October.—Robert Grau is in the advance of the Criterion Comedy co.—Charles McLean, dramatic critic of the Cincinnati *Commercial*, was recently married to Miss Sallie Reber, a well-known writer connected with same journal.—The Cincinnati College of Music reopens for the season the coming week.—Most of our dealers report a steadily increasing demand for *THE MIRROR*, and its arrival each Saturday morning is awaited anxiously by its numerous admirers.

### Philadelphia.

Chestnut Street Opera House (G. K. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): The inauguration of this magnificent house took place on the 20th, the attraction being the Union Square co. in *The Danichefs*. I am at a loss for a good, strong adjective which might give some idea of the size of the audience. I might say that the house was packed and crammed and jammed—which would be true, though not elegant. I select the word enormous. An enormous audience filled every seat and every foot and inch of standing-room, and perspired and sweltered and almost melted with the heat. If Bob Ingersoll had been there he would have modified his views on the Hell question. As to the performance, of course it was fine; but everybody knows all about A. M. Palmer's Union Square co. and about *The Danichefs*. Everybody, however, does not know that there was an opening address by James H. Stevens, Esq., therefore do I mention the fact. The theatre is very handsome, and in certain respects surpasses any in New York. The private boxes are very large and elegant, and the smoking-room large and convenient. I had no desire, however, to see *The Danichefs* whilst suffering so much from the intolerable heat, and so I looked in at the Chestnut to see how many people were perspiring there in compliment to Lester Wallack. 27th, *Two Orphans*.

Chestnut (Charles S. Morley, lessee and proprietor; William H. Daly, manager): Last week Clara Morris played to first-rate business, giving Article 47 and *Allice*. 20th, Lester Wallack, in *Rosedale*, to an audience which cannot be called very large. As Wallack has played *Rosedale* in Noah's Ark, there is no necessity to speak of the perform-

ance in detail, nor of his fine co., which does not stand in need of praise from me. 27th, Frank Mayo in *Van the Virginian*.

Arch (Mrs. John Drew, lessee, Charles A. Mendum, manager): *The Rivals*, with its splendid cast, did the best business of the week. Crowded houses will greet the great performance again this week. 27th, the *Rivals* for one more week.

Park (George K. Goodwin, lessee and manager): At last this house has done a fine week's business. Minnie Palmer and her Boarding School being the attraction. Matthev Holmes, as your Brooklyn correspondent has justly observed, is not half as funny as John E. Ince. As Prof. Gimcrack, John knocks his successor into (m)lucement. The trumpet is funny, but Holmes is not. This week Hickey's Flock of Geese, and 27th the Rentz-Santley troupe.

Walnut (George K. Goodwin, lessee and manager; B. F. Nixon, assistant manager): I am sorry to record that Agnes Robertson did not play to good business except on the opening night, when the State Fencibles sold a large number of seats. This week the Tourists, and 27th Mary Anderson opens with *Parthenia*. During the week Miss Anderson will be seen as *Evadne*, *Pauline*, and as the Countess, in *Love*.

Wood's Museum (George Wood, manager): Lillie Hinton played *Camille* all last week to very fine business. I have every inclination to deal kindly as well as justly with this estimable young lady. This is her second season, and year before last she was a school-girl in this city with a host of friends. These friends have become her earnest admirers, who always fill the theatre when she plays, and so Mr. Wood could not have a more profitable attraction. Her repertoire includes nearly all of Mary Anderson's roles, together with some that have been made famous by Clara Morris, Lotta, Agnes Robertson, Maggie Mitchell, and others. Under the circumstances the little lady must expect criticism. As regards her *Camille*, there is enough good work in her performance to stamp her as a young actress of decided ability. She is quite pretty, has good facial action, costumes the part handsomely, though inappropriately, and is very impressive in some scenes, but her enunciation and her stage-walk are both faulty. She does not look *Camille*. Still, through the play she looks like what she really is—a pure, good, innocent little girl; but *Camille*, as drawn by Dumas, was not pure, not good, not innocent, and not a young girl of 17. Bernhardt, who never stood at the matrimonial altar, but is nevertheless a mother, might look and feel and act *Camille*; but Miss Hinton (to her credit be it said) cannot even conceive such a character, much less portray it. Still, she was quite strong in the great scene in Act 4, was fairly good in a portion of the last act, and was very fine where Armand enters; but the death scene is beyond her powers. Charles Herman, as Armand, eclipsed the star. His acting was exquisite throughout, and in the final scene in Act 4, was really superb. I have never seen a better Armand than Mr. Herman, not even Charley Thorne. Mrs. Saphore played *Madame Prudence* to perfection. As Nichette, Helen Ottolengui was very charming and won warm applause in the lawyer's speech, whilst Willis Page as De Sarville was deserving of praise. This week, *Two Orphans*. At the night performances, Lillie Hinton plays *Henriette*; Esther Williams, Louise; Mammie Wallace, Marianne, and Helen Ottolengui, Sister Genevieve; and for the matinee bill, Helen Ottolengui will play *Henriette*, and Alice Roberts Sister Genevieve. Of course Mrs. Saphore will be La Frochard.

National (T. F. Kelly, manager): Dominick Murray, in *Escaped from Sing Sing*, played to good business last week. He was in his best vein, and of his support, Rose Lisle, J. T. Fannin and J. L. Saphore deserve honorable mention. The cast was strong in general. This week, Frank P. Frayne in *Si Slocum*, and 27th, Harry Richmond in *Our Candidate*.

Arena: If there be a man with soul so dead, who ever to himself has said, that the Baby Elephant is not the biggest as well as the smallest attraction in Cooper & Bailey's great show, I deny the allegation and defy the alligator. When I was introduced to the Baby and her mamma, the old lady was lurching on trunkfuls of hay, and I was in luck that the infant would not nourishment of another kind. I was, however, disappointed, and so were quite a number of ladies. The old elephant winked his eye at me, and smiled as much as to say: "I have given suck, but I am not going to do so now on any account." The circus made lots and cords of money.

Items: On Saturday last, whilst standing at the corner of Arch and Ninth streets, talking to a friend about John Jack, suddenly Jack turned up. He says that he is firm in the belief that such an Annie-mated actor as he is, ought to take a rest till after the election, and so Annie Firmin and himself will not start on their next tour till either Garfield or Hancock shall have won in the Presidential race. Then they will take the road with Falstaff and Hal in Henry IV., Falstaff in *Merry Wives*, As You Like It, and perhaps *Hamlet*. A genuine Shakespearean bill of fare.—It is rumored that the South Broad will be transformed into a minstrel hall.

### Brooklyn.

Park: Agnes Leonard was the stellar attraction here last week. She appeared in a play called *Woman's Faith*, which was described upon the programmes as "a grand original romantic drama in four acts, by Walter E. Fitzhenry." The author is a native of Albany in this State, and is better known to the public by his professional name, W. F. Edwards. The story employs thirteen people in its recital, the cast being distributed as follows: Agnes Leonard, Claire Ferncliffe; Lizzie May Ulmer, Sallie Page; Mrs. J. W. Brutone, Mrs. Page; Frank Weston, Boston Williamette; Edwin Varrey, Silas Doolittle; C. F. Nichols, John Redwood; Oliver Wren, Philias Flutter; Ralph Delmore, Pedro Vazquez; C. J. Elyffe, Stephen Ferncliffe; —, Squire Ferncliffe; W. H. Hamilton; Sheriff Rice; G. T. Ulmer, Old Page; E. C. Coyle, Salmon River Jake. The scene is laid in Oregon, some quarter of a century ago. Claire Ferncliffe is sought in desperado enamored of a youth, Boston Williamette, who, a foundling, has been brought up by a neighboring tribe of Indians. Redwood is doubly anxious to secure the hand of Claire, for the reason that he has learned of her being the heiress of a large fortune in the East. To accomplish this, he enlists the services of Vazquez, a Mexican adventurer. The machinations of this worthy pair result in the death of the Squire, Claire's father, and the throwing of the suspicion of his murder upon her lover, Will. This pretty state of affairs is bulked by one Silas Doolittle, a United States Marshal, who unravels the entanglement in which Boston Will finds himself placed; and at the same

time discovers that the boy foundling is a son of an old friend of his, and the rightful heir to great wealth. The villains are pursued and unmasked. Claire and Will are united in marriage, and "virtue becomes triumphant over vice" in the most thoroughly conventional way. There is an underplot that serves to introduce the other people of the cast, enumerated above. The play can in no wise be considered a success. It possesses not a spark of originality, and even the old familiar matter of which it is composed is handled in the stereotyped style familiar to Bowery melodramas and sensational tales, common to the weekly story papers that are read with gusto by factory girls and working boys. Miss Leonard was well-known to Brooklynites some years since as Alice Singer. If we mistake not, she is one of the numerous progeny perpetrated by Singer, of sewing machine fame. Col. Sinn gave the piece a neat and appropriate setting, and it was cleverly enacted; indeed, far better than it was deserving of. The attendance, which was light during the first nights, manifested an improvement as the week advanced.

Novelty: *Two Nights in Rome* was the theatrical dish served up here last week. Mr. Gunter's play, at the time of its recent production in New York at the Union Square Theatre, was so thoroughly and ably reviewed by *THE MIRROR*'s editor-in-chief, that a detailed mention now at my hands, would be both idle and superfluous. The cast was the same as seen in the Metropolis during the last week of its run. Miss Granger, in order to avail herself of an opportunity to display an elegant wardrobe, has voluntarily thrown to the winds a fine opportunity, and, in the printer's parlance, "given all the fat" to Laura Don, who, as Antonia, quite dwarfs the presumed star in the comparatively small part of Evelyn Aubrey. Miss Don, who in private life, is one of the sweetest and most unassuming little ladies imaginable, actually revels in the picturing of female villainy, and fairly succeeds in presenting an incarnation of the most startling feminine devilry. Mr. Gunter's drama is a strange combination of strength and weakness, which constantly impresses one of neglected opportunities, in which much more might have been accomplished with the materials employed. Mr. Ayres, the scenic artist, contributed two scenes of considerable beauty, which added much to the effect of the presentation. Business the first of the week averaged satisfactorily. This week Anthony & Ellis' Uncle Tom troupe.

Haverly's: Our old acquaintance, Evangeline, in being cut up, torn to pieces, and generally reconstructed, so as to form *The New Evangeline*, has not undergone any change for the better. While there is much new matter introduced that is decidedly good, and some fresh business performed that is very taking, Evangeline as originally seen and heard is to our mind the most pleasing. The co. which numbers such an array of people as Verona Jarbeau, Louise Searle, Rose Dana, Jennie Calef, Pauline Hall, Annie Summerville, Ella Winner, Jessie Calef, Gertrude Geary, Maude Turner, Nora Sigerman, George K. Forkeuse, Ed Chapman, Charles Groves, J. W. Ranome, Max Eganman, Harry Hunter, George A. Schiller, H. M. Morse, and Horace Fraal, cannot be otherwise termed than unusually strong. Messrs. Cohen and Turner as of yore make a great hit in the Dancing Heifer specialty. The new scenery prepared for Evangeline when brought out in New York at Haverly's Lyceum this Fall was used in its performance here, and added greatly to the completeness of the performance. The audiences were larger here last week than at any other place in Brooklyn, and the genial young manager, Mr. C. L. Andrews, and his courteous treasurer, Edgar Edgerton, had their time fully taken up each evening in caring for and looking after the vast numbers of people that nightly poured through the portals of the handsome Brooklyn Theatre. This week, the Magieley party in John Habberton's new play of *Deacon Crankent*.

Hyde & Behman's: As my friend Nat Goodwin would couch it, Frank Jones and Alice Montague can "take the biscuit," for doing one of the poorest, baldest and trashiest dull acts that I recollect of ever having seen within the last ten years. Walter Mack, a fair imitation of John Morris, in mystic change act; Milo (three) Brothers, parlor gymnastic act; A. J. Talbot in a very weak stump speech; Gibson and Binney, pedestal clogists; The Ten American Students, who, by the way, evoke about as much music from their ten banjos as do the more ambitious Spanish Students with their guitars and mandolins; Valjean (once one of the Langlois Brothers), in a really meritorious juggling act; were the several features that last week preceded an amusing sketch, *Our Aldermen*, in which Hugh Fay and Billy Barry provoked shouts of laughter by their comic antics, in portraying the doings of two rival candidates to office. Houses as usual here very large, and correspondingly lavish of applause.

Items: Jarrett and Gulick's Musical Phalanx came to an untimely end at the Academy of Music, with the performance of Tuesday evening. The house was engaged for the entire week, it being the first time it had been opened this season. The Phalanx was a concert troupe run upon the "religious racket" idea. Its projector, Mr. Gulick, had interested the veteran manager, Henry C. Jarrett, in his scheme this Summer. Mr. Jarrett, who is a man of his word, greatly regretted committing himself to the affair, but as he had promised to give Mr. Gulick the use of his name and capital, he felt that he could not honorably withdraw until after the project had received an actual test. Monday evening the house was filled with an army of deadheads, sought for by Gulick in the religious highways. Tuesday night a severe storm prevented even the holders of clipped tickets from braving the elements; result, a discouraging array of empty benches. Mr. Jarrett, who had now become thoroughly satisfied as to the loss that would ensue if the scheme continued to be forced, at once dissolved his connection with the affair. On Thursday morning his business agent came over to Brooklyn, and on behalf of his employer liquidated all claims against the management up to the time of dissolution. One of the local scribes spoke of Mr. Jarrett's course as being due to his lack of funds to keep the affair afloat. To any one who is acquainted with the gentleman, and has knowledge of his large wealth, this assertion will at once appear ridiculous. Result of a hasty promise, loss of over \$1,000.

### San Francisco.

Sept. 14.—Baldwin's (Thomas Maguire, lessee): Ninon has been the attraction the last and this week, after which the regular stock co. will take a trip in the country to enlighten our rural cousins as to how the modern drama can be slaughtered. Some burlesque co., picked up from the loose material floating round here, has been engaged to fill out the time until the Authors' Car-

nival is over and our transient regular stock co. has returned. What then will follow is somewhat uncertain yet, although it is said that Manager Maguire has engaged the Vokes Family and the Mabel Santley Be-lesque co. President Hayes and staff witnessed the performance of Ninon last week, and sat the whole performance through—which is something quite unusual with distinguished visitors. On dit that James O'Neill will soon leave to assume his place in the Passion Play, shortly to be produced East. If so, he will be accompanied by May Wilkes, who will assume the character of the Virgin Mary. Mr. de Belville, the latest acquisition to the stock, is proving to be of great value, and is gaining favorable opinions for his conscientious and painstaking work. As regards the ladies, we have none worth while speaking of. What this theatre needs more than anything else is a strong leading lady, who ought to have some good looks and be a good dresser—two qualities sadly deficient with the ladies of the stock co. here.

Bush Street Theatre (Charles Locke, proprietor): The Royal Middy has been revived with Emeline Melville, Helen Dineon, Max Freeman, etc. Helen Dineon is getting quite a favorite with the theatre-goers here. Last night, when President Hayes visited this theatre, he went behind the scenes with Gen. Sherman, who, with his usual candor and freedom, commenced kissing the young ladies, while President Hayes complimented Miss Dineon upon her splendid acting. This house will close next week, and remain closed until the "Authors' Carnival" is over, which will be Oct. 8, when it will re-open with the same co.

Tivoli Garden is under full blast, with *Fatinita*, which is drawing good audiences nightly.—Hattie Moore, Harry Gates, Miss Le Fevre and Mr. Borneman are the leading character actors at this place of amusement. Mr. Palmer went back East again—a wiser man—for notwithstanding all rumors he will not take stock in any of the theatres here.

Item: Standard, California and Grand Opera House closed.

### Alabama.

CPLEKA.  
Renfro Opera House (Renfro Bros., managers): Big Four Minstrels 23d.  
Arena: W. C. Count United Shows 28th; Sells Bros. Oct. 11. Both heavily billed.

### Colorado.

DENVER.  
Forrester's Opera House (N. C. Forrester, proprietor): Messrs. Johnson and Cooper in *The Sunny South* closed a three nights' engagement 11th. The house was well filled at every performance. Johnson and Cooper are very good, but their specialties remind one very strongly of the variety stage. The support was not satisfactory, with the exception of John Woodard and Elsie Thall. This little lady did handsomely, and brought down the house a number of times, and was always heartily greeted. Johnson and Cooper go from here to Leadville, providing the negotiations now pending are successful. The event of this month is the engagement of Mrs. D. P. Bowers, supported by Mr. J. C. McCollum and the Tabor Opera House co. of Leadville. Indications are flattering. Little Willette of the California through Death's Valley co., had a benefit 13th. I was truly sorry to see no better house; financially it was a failure. Under the Gaslight was the play, Mr. N. C. Forrester appearing for the first time in two years. The little lady did splendidly; her acting is truly wonderful, she being not over seven years of age.

Palace Theatre (Edward Chase, proprietor): Programme same as last week, except change in the afterpiece, *Bigamy* being substituted for *Upside Down*.

Items: J. H. Haverly passed through the city last week en route for Gunnison City.—J. M. Gilbert, manager for Mrs. D. P. Bowers and Tabor Opera House co., is here.—Dr. John Lord delivered two lectures 14th and 15th to fair business.—Frank Roche started for Cincinnati 14th, to resume his old position in the stock of the Grand Opera House. Boyd and Wade are in town on their way East.—Alf and Lulu Wyman, together with a part of their comb., are in the city preparatory to a trip through Utah and Montana.—Love & Thall, theatrical managers, have dissolved partnership, Mr. Thall going to California to take charge of Rev. I. S. Kallloch's lecture tour. A benefit is talked of before his departure.—Harry Lyons is painting a new advertising curtain for the Palace.—The route of Mrs. Bowers and the Leadville co. is not yet determined on, but after playing the general Colorado circuit they will probably journey eastward.—I now state it as a fact that Forrester's Opera House will close finally on the 1st of October. Mr. Forrester has leased the old Congregational Church on the corner of Fifteenth and Curtis streets, and will arrange a temporary theatre until the completion of the new opera house.

### Leadville.

Tabor Opera House (A. T. Wells, Jr., treasurer): The stock engagement of Edwin F. Knowles closed 11th. Mrs. Bowers' benefit, 10th, brought out the largest house of the week. The last appearance was in Macbeth. The Piercy Deception comb. opened 13th to a fair house. All who were there seemed very well pleased with the performance. They repeated *Deception* on 14th, to a somewhat smaller house. 15th was billed for *Diplomacy*; but just before the rise of the curtain the stage manager stepped out and announced that owing to the sudden illness of Kate Denin, who was cast as Countess Zicka, it would be impossible to present that play, but would again repeat *Deception*. This was not well received by the audience, and quite a number left the hall. Mr. Piercy and Eleanor Carey are the favorites, and are greeted with frequent applause.

Grand Central Theatre (Thomas Kemp, manager): The doors of this house closed only three days between the Summer and Winter season, and on the 15th opened with almost entirely new people. They play to only fair business.

### Connecticut.

#### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The last has been a quiet week for amusements, but one show putting in an appearance. On Monday evening the Rentz-Santley Novelty co. were billed, and at 5 o'clock that afternoon Manager Rosenbaum would have laughed at an offer of \$500 certainty. Before 6 it clouded up, and in a few minutes Jupiter Pluvius had it all his own way, and kept it up till midnight and after. The co. gave an A1 performance, and had a good house, but not a tittle of what would have been there in good weather. Try it again, friend K. This week we shall make up for the shortcomings of last week. On Tuesday Aldrich and Parsloe come with



My Partner; on Wednesday, Harry Miner's Room; on Thursday, Kate Claxton in Two Queens; and on Saturday, matinee and evening, Maud Granger in Two Nights in Rome. All of these are good companies, with good shows, and we hope to record them all as having done good business; but the campaign attractions are commencing to tell.

Allyn Hall: The people of New England having read so much about Dr. Tanner living on air and water, have demonstrated the fact that they think he can keep on doing so, and pay half rent and printing with wind. At all events they turned out so thickly in a number of places (less than \$5 in each), that he gave Hartford the go-by. It was just as well, for the only parties appearing at the door for admission were three boarding mistresses, one lunch fiend, and thirteen reporters. The McGibeny family, musicians from the West, are announced here for three concerts, Oct. 4, 5, 6. I fear they will find it a hard place for three nights, unless they give us something far above the ordinary.

[They give a very neat and chaste entertainment, putting in full weeks to good business in cities of 40,000, and even less.—Ed. MIRROR.]

New National: Business fair and co. fine, Ned Wambold and Etta May disappointed, and Wally Gibbs (not announced) showed up. May Antonio has greatly improved her wire act since last here, making it one of the best features of the evening, and introduced here for the first time a hoop dance. Departures: Devern and Ward, Loder and Antonio, Ripley and Reed, to New York; Cronin and Sullivan, whose Tenement House sketch is simply immense, lay off for one week, and then join Leavitt's Specialty co. New people: D'Alve Sisters, the Hayles, Annie Boyd, Cloney and Ryan, and the Alfredos. Charley Burnham remains stage manager, and Wally Gibbs and Frank Harrison in co.

NEW HAVEN.  
Carl's Opera House (P. Carl, proprietor): This magnificent house is at length finished, and will open its doors to the public 20th. The house is a model in every respect, and we are safe in saying there is no finer in New England, possibly excepting Boston. It is built with two large galleries, making in all three tiers, and will seat 2,500. Scenery may be raised into the loft or lowered into the cellar. There are between fifty and sixty dressing and other rooms. From the centre of the roof hangs the finest chandelier in the country—cut glass in prisms. From the laying of the first brick the entire work has been done under the supervision of Mr. Carl, and it is for the most part to him we must give the credit for furnishing a house good enough for any company. The lucky manager is Mr. Dan'l Shelby, and it is enough to say that his co. will be fitted to match the house. He will place upon the boards many standard plays in quick succession. We cannot give the length of the engagement or complete programme, but for opening night comes Buckstone's Married Life, cast to the following co.: John Sutherland, Grace Cartland, W. L. Gleason, Mina Colius, Andrew James, Jennie Gilbert, John Murray, Florence Vincent, James Cooper, and May Nugent. During the week will appear also: Susie Kirwin, Edith Briton, Estelle Tyler, Amy Chester, Alice Chester, Alexander Fitzgerald, Charles Thornton, Maurice Pike, Louis Atkins, Charles Thomas, William Irving, and Augusto Zahn. William Elmes of Birmingham has been secured to look after the box-office, and has taken up his residence in New Haven.

Grand Opera House (Clark Peck, proprietor and manager): 16th, the Rentz-Santley co. to a fair house, giving a very enjoyable entertainment—the best they have ever brought to New Haven. 18th, Harry Miner's Rooney to a good house. The specialty parts were well done, and the audience seemed considerably mixed on the Rooney-Reilly muddle, but seemed to enjoy the fun. 19th, Dr. Tanner's lecture did not come off. Booked: Maude Granger and 22d; the Howards in Uncle Tom, 24th and 25th.

New Haven Opera House (Near & Clark, managers): Ex-Manager Coe has kept the house open during the entire week, bringing Miss Kingsland, the lady magician and reader. He has not received the patronage deserved by such a bright and clever little lady. A rest of two weeks is now determined upon, to make other arrangements. Aside from the fact that Mr. Coe's gift enterprise was not a paying one, we would say that Miss Kingsland is too much of an artist to travel in that way. Booked: Clinton Hall's Strategists, 21st; My Partner, 25th; Sol Smith Russell in Edgewood Folks, 29th.

BRIDGEPORT.  
The irrepressible Uncle Tom's Cabin, under the management of Anthony & Ellis, 15th, to an overflowing house; 16th Harry Miner's comb., Pat Rooney's Pat Reilly, and several pets and pats, opened here to an immense house. Rentz-Santley Novelty and Burlesque troupe 17th. The entertainment was presented in a very artistic manner, calling for the hearty and frequent applause of a large audience.

Item: Fannie Delano, one of the principal attractions of Harry Miner's comb., was taken suddenly ill on the day of the entertainment here, and was unable to appear.

MERIDEN.  
Wilcox Opera House (T. H. Delavan, manager): 16th, Rentz-Santley Novelty co. gave a pleasing entertainment to a good house. This co. presents nothing objectionable. Mr. Leavitt has a very efficient manager in Mr. Rosenbaum, to whom I am indebted for courtesies. Coming: Miner's comb. 20th; Hall's Strategists 21st and 22d; Maude Granger 24th; Kate Claxton 26th.

WATERBURY.  
City Hall: Anthony & Ellis' Uncle Tom. Although the rain fell in torrents, it didn't prevent a large audience being present. 4th, Rentz-Santley Novelty co. gave a pleasing entertainment to a large audience. 17th, Harry Miner's Rooney, to a full house.

Booked: Amy Stone 22d; Aldrich and Parole's My Partner 23d; Kate Claxton in Two Orphans 24th.

DANBURY.  
Opera House (J. S. Taylor, manager): Miner's Rooney 14th, to good house. 16th, Anthony and Ellis Uncle Tom. Largest show this season. 18th, Rentz-Santley Novelty co., under Smith, Thayer & Moulton, to fair business.

Delaware.

WILMINGTON.  
Grand Opera House (Jesse K. Baylis, manager): The past week has been void of events. Frank I. Payne is giving St. Slocum to-night (18th), supported by Norris & Grey's Dramatic and Specialty co. The house is full and appreciative.

Springer's Opera House (F. J. Springer, manager): John Templeton's troupe 20th.

Rice's New Evangeline is booked for October.

AUGUSTA.  
Opera House (K. Butler, manager): Big Four Minstrels, 13th, to an overwhelming house. The Star Alliance, 23d.

ATLANTA.  
De Give's Opera House: Big Four Minstrels announced for 21st. A full house is expected.

SAVANNAH.  
Theatre: Big Four Minstrels 14th and 15th, to good business.

MACON.  
The Big Four Minstrels 17th and 18th, to medium houses. Templeton's Star Alliance, 20th and 21st.

#### District of Columbia.

WASHINGTON.  
National Theatre (John W. Albaugh, manager): H. C. Jarrett's Cinderella to good business. A fine spectacle well presented by a good co. Col. Sinn's Golden Game this week. Hermann 27th.

Ford's Opera House (John T. Ford, manager): Barlow, Wilson, Primrose & West's Minstrels to crowded houses, 16th, 17th and 18th. Leavitt's Specialty comb. this week. Grau's French Opera co. 17th.

Theatre Comique (Jake Bndd, manager): This is the last week of the summer season. The new arrivals are Avery and Larue, Harry and Emma Budworth, George and Marie Nelson, Addie Farnham, Conway and Farrell and Sheridan and Reilly. The stock co. in Pomp. The Winter season commences 27th, with entire new co.

Items: Wyman the Wizard at Odd Fellows' Hall last week.—Mr. W. H. Morton, manager of Jarrett's Cinderella, was made welcome by his many old-time friends in this city.

#### Illinois.

DANVILLE.  
Lincoln Opera House (Brooks & Dickson's Detroit Circuit): Maggie Mitchell in Little Barefoot 13th, to large house. The play did not take well.

Gaity (John Long, manager): Leave next week for Chicago: Della Cook and Jessie Adams; for Springfield, Bertram Sisters, the McKees and Bert Stowe. Engagements for next week: Gallagher and Mack, song-and-dance; the Howards and Mortons. Business first-class.

#### QUINCY.

The All Correct comb., under the management of C. C. Winter, editor of the *Vokes' Friend*, of Rock Island, attracted a fair audience, 15th. There is absolutely nothing in the play, and of the so-called actors, I can say that they know absolutely nothing of stage business. The audience at the close of the second act rose and left the house. The co., I am told, concluded to disband before getting too far away from home. 18th, Harry Webster will appear in Nip and Tuck in Private Life; Mackay and Sylvester 21st, in Our Flirtation; Gus Williams 28th; John McCullough 31st and Oct. 1.

Opera House (Tillotson & Fell, managers): Nick Roberts' Humpty Dumpty 18th; Forbes' Dramatic co. 27th, 28th and 29th; Jane Coombs Oct. 1 and 2.

Durley Hall (George Smith, manager): Nip and Tuck 25th, Buffalo Bill 29th; Tony Denier Oct. 1.

Items: Andy McKay, advance manager of Gulick & Blaisdell Guaranteed Attraction No. 2 (Harry Webster), visited the city on the 18th. A more genial, pleasant gentleman cannot be found in or out of the profession.

#### ELGIN.

Du Bois Opera House (M. W. Du Bois, proprietor): 11th, Arlington and Thorn combination (Billy Arlington and May Thorn) in character sketches readings and impersonations, to light house. The Thielman Comedy co., with Alf Johnson as the star, supported by a first-class co., every evening this week except Saturday. This company, after a limited engagement in Chicago, contemplate visiting all the principal cities of the Northwest.

#### ROCKFORD.

The Florence Herbert Dramatic co. played during the Fair week, to good business. Van Amberg Circus 17th.

#### Indiana.

INDIANAPOLIS.  
Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Tony Pastor's troupe to an overcrowded house 13th.

Grand Opera House (J. B. & G. A. Dickson, managers): Maggie Mitchell to large business 16th, 17th, 18th.

Gilmore's Zoo (Will Turner, manager): Arrivals 20th: Ross Sisters, Lilly Howard, the Barrys, the Dutch Mendals, and Billy Reels. Departures: The Maras, Paduacel, Ky.; Clark and Ludi, St. Joseph, Mo.; Billy Wythe, Springfield, Ill.

Academy of Music (Fred Felton, manager): The show of the past week has been moderately patronized. Arrivals 20th: Lynn Sisters, Ada Adair, Sheridans, Della Turner and Tillie Graham.

Item: Sid Smith has been engaged by Fred Miller, author of House-Warming, to assume the character of Judge Penobscot Quincy Bust.

#### TERRE HAUTE.

Opera House (C. E. Hosford, manager): Nick Roberts' Humpty Dumpty troupe, to a good house and delighted audience, Sept. 13; Gus Williams as Our German Senator 18th.

Arena: P. T. Barnum's Circus to large business 17th.

#### LOGANS-PORT.

15th, the Bergers, to a good house. They are not as strong as last season, but give a very pleasing entertainment. Rial's Humpty Dumpty billed for 21st and 22d; Jane Coombs, in Lady of Lyons, 23d.

Items: J. H. Gardner leaves the Bergers here, and will return to his home in Michigan.

#### EVANSVILLE.

Apollo Garden (John Albecker, manager): Closes on Sept. 25 until Nov. 22, when it will be reopened for the winter season. The Berger Family open at the Opera House on Tuesday evening, Sept. 21, for one night.

Arena: Barnum opens to-day (18th), and the indications are that the take will be large.

#### RICHMOND.

Phillips' Opera House: The Villas presented Daughter of the State and After Years, concluding with one of Sam B.'s famous burlesques, 11th and 13th, to poor business. Support bad. Frank Mayo as Van the Virginian, 20th.

#### VINCENNES.

Green's Opera House (William Green, proprietor): Will be opened in a few days. The seating capacity will be 1,200. All the modern improvements. Dickson of Indianapolis will furnish the opening attraction. Arena: Barnum 20th.

Iowa.

DES MOINES.  
Moore's Opera House: Gulick & Blaisdell's Attraction No. 3 (Hop Scotch) opened the week, 6th, 7th and 8th, to large audiences. 9th, Attraction No. 1 (John Dillon) to an overflowing house—\$1,016. Nearly \$100 returned. The week closed to the largest business ever done in one week at this house. Coming: Phelps' Concert co. 14th; Leadville Minstrels 17th and 18th.

Academy of Music: 6th, week, Gulick & Blaisdell's Attraction No. 2 (Harry Webster's Nip and Tuck) to immense business; money turned away.

Items: Gulick and Blaisdell gained many friends for themselves and their various Attractions, and will always draw when they come this way. Mr. Blaisdell accompanies the Attractions, and by his courteous and gentlemanly conduct won the admiration of all with whom he came in contact. He is a warm admirer of THE MIRROR.

#### COUNCIL BLUFFS.

Dohany's Opera House: A good audience greeted the Leadville Minstrels 10th, but not as large as they deserved. They gave a very fine entertainment. Billed: Gulick & Blaisdell's Attraction No. 3 (Hop Scotch), 15th. Booked: John T. Raymond Oct. 4; Gulick & Blaisdell (John Dillon) in Electric Light 7th.

Item: The Academy of Music, formerly the Coliseum, will be opened 16th. It has been leased to Newton Bros., who will run a variety entertainment.

#### DUBUQUE.

Opera House (G. B. Scott, manager): Billy Arlington in Life's Problem, assisted by the "only" May Thorn, 6th, to fair house. The inexplicable and inimitable Celeste, the skillful pianist and organist, gave concerts 15th, 16th and 17th, to poor houses, considering it being Fair week. Hoy and Hardie's Child of the State billed for 20th. The following co. are booked: Leadville Minstrels 27th; Goodwin's Froliques 28th and 29th; Leavitt's Specialty co. Nov. 3; Collier's Banker's Daughter 6th; Mary Anderson 8th; John T. Raymond 10th and 11th; Holman's Opera co. 15th and 16th.

#### DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor and manager): All Correct co. 13th, to good house. Show fair. New York Criticism Comedy co. 14th, in Freaks, to a small house. 16th, John Dillon in Electric Light, to a good house.

#### MUSCATINE.

Old Opera House: Walter's comedy co. 13th, week. John Dillon in Electric Light 18th.

#### Kansas.

#### LEAVENWORTH.

New Opera House: Harry Webster, with Gulick & Blaisdell's Attraction No. 2, in Nip and Tuck, to big business. Coming: Gulick & Blaisdell's Attraction No. 3, in Hop Scotch, 25th; John Dillon 29th; John T. Raymond Oct. 1; Jane Coombs 6th; Emma Abbott 7th. Item: Manager Roscoe is seriously ill.

#### TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Nothing up to date, except the opening of this house, which was a grand success. Coming: Milton Nobles 17th and 18th; Sprague's Georgia Minstrels 20th; Percy's Dramatic co. 21st and 22d; Gulick & Blaisdell's Hop Scotch 27th, and John T. Raymond 28th. Next month Emma Abbott.

#### Kentucky.

#### LOUISVILLE.

Macaulay's (John T. Macaulay, manager): Opens 20th, with J. M. Hill's All the Rage comb. for one week. 30th, Child of State comb., three nights and matinee.

Opera House (John T. Macaulay, manager): The Harrisons in their musical comedy, Photos, 13th, for five nights and matinee, to light business. At their last performance they introduced several new songs and dances from Little Duke and Pretty Perfumer. The comedy will probably be revised before they return from their Southern tour. The Harrisons, Alice and Louis, Miss Carrie Daniels, and R. E. Graham, made a good many friends, and will be gladly welcomed back. Nothing booked for the coming week.

Masonic Temple (B. T. Hodges, manager): Tony Pastor and his double co., 14th and 15th, to packed houses. Tony has always been a great favorite in Louisville, for the very reason that he always brings a good co. If he had remained the week out he would have had the same crowds.

Knickerbocker (Nellie Borden, proprietor; Billy Baker, director): No counter-attractions seem to affect the attendance. Manager Borden this week introduced twelve new specialties. Opening 20th: Barney and De Bar, Clark and Edwards, California Quartet, Clark Hillard. Retained: Morgan and Mullen and Minnie Chapin.

Buckingham (James P. Whallen, lessee; John Morrissey, director): Fair business during past week. Closing 19th: Della Turner, to Indianapolis; the Mortons, Frank and Ella, idle; Viola Wray, Fort Wayne. Opening 20th: Thatcher and Hume, Jennie Lindsay, Pauline Ames, Alice Gilmore, Minnie Kaye, Glenn Sisters, Maynards, Hattie and Billy. Retained: Murray and Murphy, and Billy Robinson.

Items: The season is fairly under way this week—three theatres open, and the Exposition in full blast. Next week Macaulay's will open, and the Louisville Jockey Club's Fall meeting be inaugurated.—Two well-known managers recently dined and wined our press gang at the Galt.—Fred Felton, manager of the Academy of Music, Indianapolis, was in the city this week looking for first-part talent.—Barney Macaulay opens with his new play, Quartz Valley, at St. Louis, Oct. 25.—Under the new order of things at Macaulay's and the Opera House, where Manager Macaulay has pooled issues with Brooks & Dickson for the season, everything of importance in the amusement line has been booked for one house or the other.—Last Wednesday night (15th) was an exciting and lively one on Jefferson street. Three bands—the Knickerbocker, Tony Pastor's and the Buckingham—all playing within a hundred feet of each other.

#### OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Marie Prescott 7th, in Mother and Daughter, to good house. Nancy Sykes 8th. By request Mother and Daughter was again rendered 9th, to a well-pleased audience. The support, with one or two exceptions, was poor. Berger Family 21st.

#### Louisiana.

#### NEW ORLEANS.

Academy of Music (David Bidwell, proprietor): The Harrisons in Photos open the season at this popular house 19th. The following attractions, representing a season of thirty weeks, have been booked: Miles' Juvenile Opera co.; B. W. P. and W. Minstrels; Frank Mayo in Van the Virginian; Nick Roberts' Pantomime co.; Frank Evans and co. in Galley Slave; Gus Williams in Our German Senator; T. W. Keene; Widow Bedott co.; Ada Cavendish, Abbey's Spanish Students, John McCullough, Sanger and Edouin's comb.; Baker and Farron, Mary Anderson, Nat Goodwin's Froliques, Madison Square co. in Hazel Kirke, Fanny Davenport, Lotta, Emmet, Rice's New Evangeline, and Rice's Surprise Party.

St. Charles Theatre (David Bidwell, proprietor): Season begins about Nov. 1. Booked thus far: Alice Oates and the Favorites, Strakosch Opera co., Maude Granger, Rice's Bijou Opera co., Leavitt's Grand English Opera Burlesque co., Annie Pixley, Oliver Doud Byron, Fun on the Bristol, Herrmann, Maurice Grau's French Opera troupe, Herne's Hearts of Oak, Leavitt's Specialty co., Leavitt's Minstrels and Vienna Orchestra, Milton Nobles, Maginley's Deacon Crankett, Around the World in Eighty Days, Mahn's English Opera co.

Items: The Grand Opera House will open sometime in November with Agnes Robertson.—Sam Harrison, advance of the Harrisons, is in town.—Fred Mauberret is in charge of the Academy box-office. It is a reminder of the "good old days" to see Fred in his accustomed place.

#### Maine.

#### PORTLAND.

New Portland Theatre (Frank Curtis, manager): Opened 16th, by Clark and Marble's Tile Club—initial performance. House crowded. On the whole the first performance may be called a success, although I for one was greatly disappointed in the piece. The play takes its name from a club of similar name, about which a series of papers have recently appeared in *Scribner*. What fun there is in the first act is due to the exertions of Messrs. Marble and Carroll, the other members of the co. having no opportunity whatever. The second act, which constitutes the piece, is much better. It serves as a vehicle for a number of very clever specialties. The scene is laid in the interior or cabin of the Penelope Punk, on the Erie Canal, and was very prettily decorated. The co. is a very fine one, and I predict that the piece will not remain long in their hands without assuming an entirely different aspect. Mr. Marble was particularly good as Charley Claussen, and his plantation songs with Carroll brought down the house. Mr. Budworth's Chinaman was excellent. Miss Harold received a well-deserved encore for her English character song, although she should remember that that kind of a snob does not grow in New York. The other members of the club made the most of the few opportunities offered. Booked: 21st and 22d, G. S. and Mrs. Knight; 27th to 30th, Lytell & Fitzgerald's Around the World; Oct. 1 and 2, My Partner; 4th to 6th, the Stewarts in Rainbow Revels; 8th and 9th, Humphrey in Kit; 15th and 16th, Hickey's Humpty Dumpty; 22d and 23d, Fun on the Bristol.

City Hall: Booked—22d, Howarth's Hibernia; 24th and 25th, three performances of the Pirates.

#### BIDDEFORD.

City Hall (John Garside, manager): Howarth's Hibernia and Star Comedy co. 21st; Clark & Marble's Tile Club in Idle Hours 23d. Buffalo Bill comb. booked for next month.

#### ANDERSON.

Union Hall (C. K. McCullough, manager): Agnes Wallace-Villa comb. in Daughter of the State 14th, to crowded house; Jane Coombs in Romeo and Juliet 17th, to the largest audience of the season.

#### Massachusetts.

#### LYNN.

Music Hall (George W. Heath, manager): The Knights 18th, in Otto, to a good house. Under the management of Thayer, Smith & Moulton.

Theatre Comique (Whitney & Wright, managers): This cosy little theatre is on the full tide of success. Albert W. (colloquial) Aiken and Dramatic co. appear 27th, one week.

Items: Shaffer's Bell Ringers appear at Music Hall for Firemen's Fair 23d, 24th, 25th.—Tommy Roberts, the six sheet poster manipulator, owing to his increase of business, has purchased an elegant pandrum for his exclusive use, and it attracts considerable attention.—John L. Stoddard is to give a course of lectures at Music Hall Nov. 10, 17, 24, Dec. 2 and 8.—Frank L. Howard of this city, who went out with one of Anthony & Ellis' Uncle Tom's Cabin combs. to play Uncle Tom, at the beginning of the season, suddenly closed at Bristol, R. I., 15th. He is bitter against the management.—Frank Whitney, one of the managers of the Theatre Comique, has been seriously ill, but is rapidly convalescing.

#### SPRINGFIELD.

Opera House (W. C. Lenoir, manager): John A. Stevens in Unknown 14th, to good business. Pirates of Penzance 16th, to fair business. Whiting's Children's Pinafore 15th and 18th, to fair business. My Partner 20th, to immense business. Coming: Harry Miner's Rooney 23d; the Knights 28th.

Item: Nineteen persons paid to hear Tanner's lecture, but the Doctor refunded the money, and left the town hungry.

#### TAUNTON.

Music Hall (White Bros, proprietors): The Hyer Sisters' comb. in Out of Bondage 16th and 17th, to fair business. Their singing was excellent. Aberle's Minstrels, 21st; Fun on the Bristol, under management of Thayer, Smith & Moulton, 23d.

#### Michigan.

#### DETROIT.

Whitney's Grand Opera House (C. J. Whitney, proprietor): Lawrence Barrett, supported by his excellent co., furnished the attraction at the opening 13th. The house looks bright and clean, and although no decided changes have been made in the interior, the electric light on the outside and in the lobby makes it have a brilliant appearance from the street. Julius Caesar was the opening play, and never was it better presented on a Detroit stage, to my fancy, than on this occasion—not even barring the famous Jarrett & Palmer representations, with Barrett and Davenport in the cast. Barrett as Cassius is justly entitled to the unlimited praise that he has been accorded wherever he has presented this impersonation. A marked improvement is also noticeable, viz.: his overcoming his natural tendency to "snort" too strongly, in the famous quarrel scene with Brutus, making it quite as forcible and less noisy. Louis James as Brutus more than divided the honors with the star. His dignified bearing, musical and well-modulated voice, and careful and correct reading, made a lasting impression. Frederick Bock as Antony was worthy of praise, though somewhat lacking in force. B. G. Rogers made Casca an important personage. Archie Cowper as Octavius had but little to do, for which the gods be praised! for judging from

his later roles, he is too thoroughly incompetent an actor to take part in the same play with the others. Charles Plunkett made the First Citizen stand out from the rabble. Of the ladies in the co., they were only to be judged by their work later on during the week. Marie Winwright, though rather overweighted by some of her parts, did excellently well as Ophelia, Julia, and Mistress Alice. Her improvement and advancement are assured by comparison with her last season's appearance in Banker's Daughter. As a whole, the co. is about equal in strength to that of last year, but the loss of J. R. Grismer is in no way to be compensated for by the engagement of Archie Cowper, who is a stick. The repertoire consisted of Caesar, Richelieu, Shylock, and David Garrick, Hamlet, Rosedale, and Yorick's Love, in order named. The last-named play drew a goodly-sized and very enthusiastic house, and more than confirmed the good impression made on its presentation here last season. It furnished Barrett with a part in York that he should make his masterpiece. His intensity of agony in the latter part of the play is wonderful in its reality, and he fairly carries his audience along with him. No play that I have witnessed in years is capable of awakening such intense interest in an audience as this. A marked improvement in the last act is noticeable from last year's representation, and serves to make the termination less confusing. It is the lowering of a thin gauze curtain when Master Heywood, the manager of the Globe Theatre, comes upon his stage after the death of Edward, and instructs the prompter to lower the curtain and dismiss the audience. The subsequent proceedings, of course, are understood to be visible but to the co. themselves. This week, Haverly's Georgia Minstrels 22d, 23d, 24th, and matinee, and next week Barney Macaulay.

Items: Mrs. Lawrence Barrett and her three daughters sail for Germany in a few days.—John McCullough met a large number of professional gentlemen at the home of Judge Chambers Saturday night, after the performance.—The marriage of Mr. Harry C. Barton, of John McCullough's troupe, and Miss Ida Thorpe is announced for an early date.—The business done at each house the past week will probably not be equaled again this season.—Manager Corner of the John McCullough co. presented each of the ushers and doorkeepers at the Detroit Opera House with a substantial token of his appreciation of their services during the week.

Detroit Opera House (Joseph Brooks, proprietor): John McCullough and his powerful company played to a succession of packed houses. His repertoire consisted of Richard III., Virginius, Julius Caesar, Othello, Gladiator, Jack Cade, and for the matinee performance, Lady of Lyons. Concerning his Virginius, Othello, Spartacus, and Jack Cade, every theatre-goer is of course familiar, so often have they been presented to us. His Richard is considered rather an innovation on the old idea of the humpbacked tyrant, being novel in make-up and interpretation. His Brutus is of course magnificent, and the support given him by Lane as Cassius, Collier as Caesar, and Ward as Antony was all that could have been desired. As Claude Melnotte he was judged bold in subjecting himself to criticism in such an unsuitable role, and it was rather considered as a suitable opportunity for Kate Forsyth to accomplish good work, which she did to everyone's satisfaction. Wednesday and Thursday nights hundreds were unable to obtain admission, so great was the attendance. Hearts of Oak this week.

#### GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): 15th, the Emma Abbott Opera co. appeared in Maritana before a \$500 audience. Every seat was taken, and standing room was at a premium long before the rise of the curtain. Miss Abbott in the title role was, of course, excellent; and Messrs. Castle, James and Stoddard furnished excellent support. On the afternoon of the 16th, Chimes of Normandy was presented, with Castle and Seguin in the cast, before a large audience. Billed: 20th, Haverly's Black 40 Minstrels; 21st to 25th (Fair week), Lawrence Barrett in Julius Caesar, Marble Heart, Hamlet, Richelieu, Merchant of Venice and David Garrick; 30th, Webb's Minstrels.

Smith's Opera House (William B. Smith, manager): The entertainment given at this house during the past week has not been as good as usual, but the business was nevertheless large. Next week being Fair week, Manager Smith announces an unusually long list of attractions, among whom are the Catlets, A. W. Filson, Millie La Font, Mallemberg and Blair, and Ada Holmes.

Items: J. J. Levi, business manager for C. J. Whitney, is in town making preparations for the appearance of Lawrence Barrett.—The Mirror's circulation here is constantly increasing, and it may always be found at G. A. Hull's.

#### JACKSON.

Opera House (George W. Stevenson, manager): 14th, the Berger Concert co. to a full house. 17th, Stevenson's Comedy co. in Our Girls, preceded by the farce, A Kiss in the Dark, to a very good house. The farce was well played. The comedy was as well sustained as could be expected for a first night, before the actors were fairly acquainted with each other's business. Mr. Stevenson proposes to send his co. through the State, with Uncle Tom's Cabin as the leading attraction, but with other popular pieces to fill in when several nights are billed for a town.

#### BAY CITY.

Westover Opera House (Clay & Buckley, managers): Haverly's Georgias, with Billy Kersands at head, come 22d; Power's Galley Slave, 23d.

Items: Pulsifer, advance for Galley Slave, reports business excellent. They opened New Opera House at Port Huron 13th.—Bordwell's Varieties at East Saginaw begins season 27th. His place in this city will not open until Spring.—The Tennesseans are booked at Opera House for Oct. 4.

#### KALAMAZOO.

Union Hall (J. Chase, manager): Alabama Minstrels 13th; very poor business.

Items: Col. R. G. Ingersoll delivered an address before fully 10,000 people at Schoolcraft, 12th.—Burr Robbins' Circus at Plainwell 18th.—The Alabama Minstrels, billed at Battle Creek, have disbanded.

#### NILES.

Jane Coombs billed for 25th. Sprague's Georgia Minstrels booked for 30th and Oct. 1.

#### ALBION.

The Remenyi Concert Sept. 15, to a good house.

#### Minnesota.

#### ST. PAUL.

Opera House (John A. Davidson, manager): Mattie Vickers and Charles S. Rogers closed an engagement of



Denier's Pantomime troupe 13th, 15th; houses were packed, and a delighted audience pronounced it to be the best pantomime and variety entertainment ever given in St. Paul. The co. comprises twenty-two first-class specialty artists, with the star attraction, George H. Adams, as the clown. The performance throughout was highly entertaining and satisfactory. Manager Tony Denier and his gentlemanly treasurer, P. D. Hildreth, are very popular in St. Paul. J. H. Russell, the gentlemanly business manager of Hoey and Hardie's Child of the State co., was in town the last few days completing arrangements for the appearance of the co. 17th, 18th. The piece is handsomely billed. Comly's Varieties have a strong co. and continue to draw good houses.

## MINNEAPOLIS.

Academy (Herrick Bros., managers): Hoey and Hardie's Child of the State, 14th and 15th, to light business, but to very appreciative audiences. Mr. Hardie left a host of admirers, receiving several recalls, as did also Miss Cummins.

Criterion Theatre (Bryton & Carver, managers): 13th and 14th, Roseade, with Mr. Bryton as Eliot Gray, one of his strongest characters. Mrs. McDowell as Rose Lee came in for her share of honors. 15th and 16th, Snow Ball and Quiet Family. 17th and 18th, The Man with the Iron Mask, with Mr. Bryton in the leading role. Business for the week has been fair.

## HAVERHILL.

Anthony & Ellis' Uncle Tom, to a great house, 14th; rainy night. 21st, John A. Stevens; 27th, Clark and Marble's Tile Club.

## MISSOURI.

Pope's Theatre (Charles Pope, proprietor): John T. Raymond opened 13th. He appeared as Herr Weigel in My Son. Mr. Raymond made a genuine and thorough success in the part. It was full of delicate touches of pathos, and gave the comedian full opportunity for the display of his broad humorous qualities. It is certainly one of the most artistic of Mr. Raymond's impersonations, and alternately moved the audiences from smiles to tears. The co. gave very good support. Frankie McClellan, an old St. Louis favorite, who came near meeting a horrible death at the Southern Hotel fire, made her first appearance in four years, and was warmly received as Clara Weigel. Davenport Debus as Rudolph was very strong and powerful, and G. C. Boniface, Jr., did a fine piece of eccentric comedy as Mollmeyer, a light-headed music teacher. Miss Courtney Barnes and Mrs. S. A. Baker attended to their minor characters with satisfaction. 16th, the immortal Sellers pushed forward his gigantic schemes, and the piece was repeated the balance of the week. During the representations of My Son, the audiences filled the auditorium completely, and at the Sellers performances the houses overflowed. The engagement was one of the finest Mr. Raymond ever played in St. Louis. 20th, Rial and Draper's Uncle Tom's Cabin, which made a grand success here last season, will open for a week.

Olympic Theatre (Charles Spalding, proprietor): A very fine entertainment of a light comedy nature has been given during the week of 13th, by the Mackey Sylvester co. Our Elitarians is not remarkable for consistency, connection, or construction, but it answered the purpose of giving Miss Sylvester an opportunity of appearing in some most amusing eccentric comedy. Her singing was very fine. F. F. Mackey played the part of Richard Raymond, a veteran comedian, and invested the part with all of his well-known earnest humor. The burden of the piece fell upon these two, the other members of the co. attending to their duties in a satisfactory manner. Business was light during the week. Gus Williams 19th.

Grand Opera House (John W. Norton, manager): Rice's Surprise Party 13th, in Revels. It is not to be compared with Horrors, given by the same co. last year. Ada Lee, Rosa Wilson, May Livingston, Edith Smith, Blanche Cameron, Emma Duchateau, Venie Bennett and Carrie Perkins appeared to advantage. Topsy Venn, Lena Merville, Victoria Reynolds, Marion Elmore and Emma Burgess supplied the chief female burlesque features of the piece, and were all vivacious and sprightly, their elegant costumes setting off their personal charms to a very liberal advantage. Marion Singer deserves special praise for her efforts, she being a most accomplished vocalist. George Howard, H. E. Dixey and Donald Harold, who were with the co. last year, were as comical and amusing as ever. It cannot be said, however, that John Courlay is a satisfactory substitute for Willie Edouin, although his efforts were conscientious, and he afforded some amusement. Business during the week was immense, and Manager Norton is endeavoring to secure their return later in the season. Nick Roberts' Humpty Dumpty 20th.

Theatre Comique (W. H. Smith, manager): Since the opening of the house, 11th, business has been very large. The variety show is one of the very best ever offered in this city. The house looks bright and more cheerful than it has for many seasons, and Mr. Smith's management shows energy and experience. The Burgesses are very good in a musical sketch, as were Deome and Annan in an instrumental musical act. Sellon and Burns were very interesting in their act, and had a very good glove-fight. Those prime favorites, Manchester and Jennings, brought down the house in their songs and dances. Hettinger and Nibbe did a clever Dutch act. The well-known Fieldings were well received in their musical sketches. Edith Lyle, Maggie Bursell and Louise Delouis appeared in interesting specialties, and Mlle. Desiree, late of the Aime troupe, received several spontaneous encores for her dashing renditions of French songs. A big hit was made by Dolph Levin in his caricatures and his musical specialties. The performance concluded with the farce, The Irish Tourist, in which John Jennings and Robert Manchester were very funny. George Olney's direction of the orchestra has been exceedingly fine.

Miscellaneous: Prof. Malmene has been in town the past week on a brief visit. Lizzie Priest's testimonial concert comes off 27th, at the Mercantile Library Hall. John H. Robb was in the city early this week, looking after the interests of Gus Williams. Messrs. Ed and Tom Haley, the favorite St. Louis performers, were in St. Louis a few days last week on their way from Boston, where they have been filling a long engagement, to San Francisco. The friends of Flora S. Pike are making strenuous efforts to make her coming testimonial a grand success. George McManus still conducts his Camera Obscura at Eleventh and Washington avenue, and patronage seems to be good.

## ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Nothing this week. Booked: Gulick

& Blaisdell's Attraction No. 3 (Hop-Scotch), 23d; Mackey & Sylvester's Comedy co., 24th and 25th; John T. Raymond, 28th and 29th; John Dillon, Oct. 1 and 2; Emma Abbott, 6th; Rochelle Dramatic co. apply for dates.

Apollo Theatre: Good business; no changes. Manager Howard is in Mexico, Mo., this week.

Items: Genial Jake Murray, together with Mr. Fonda, was in town Monday ahead of Hop-Scotch co. They put up a fine lot of paper.

## Nebraska.

## OMAHA.

Academy (D. A. Griffin, manager): Was opened 13th and 14th to the Leadville Minstrels. The first night the house was crowded; but in spite of the first-class entertainment they gave, the house was slim next night. They are a really excellent co., and gave thorough satisfaction. The Gulick-Blaisdell Attractions Nos. 1 and 3 begin a week's engagement the 20th, and it being Fair week, they are sure of crowded houses.

Item: Sam Dearin of the Leadville Minstrels had two of his most valuable musical instruments stolen and was unable to go on; but the police soon hunted them up, to the great delight of Sam.

## Nevada.

## CARSON CITY.

Carson Opera House (John T. Preddey, manager): Oct. 6, the Widow Bedott comb. play one night on their return trip East. Nothing booked in the interval.

Items: Manager Piper of Virginia City has leased the California Theatre, San Francisco, for five years, at a rental of \$1,000 per month. His circuit will embrace San Francisco, San Jose, Stockton, and Marysville, California, Reno, Carson City and Virginia City, Nevada, and he will play combinations principally.

## New Hampshire.

## MANCHESTER.

Jarrett & Rice's Fun on the Bristol 13th, to a good audience; the Knights in Otto 17th, to a large and delighted audience. Billed: John A. Stevens in Unknown 20th; the Title Club 21st; Anthony & Ellis' Uncle Tom 22d; Halford Sauce comb. 23d; Hyer Sisters 24th, 25th, 26th.

## PORTSMOUTH.

Music Hall (John O. Ayres, manager): 15th, Anthony and Ellis' Uncle Tom to \$200. It was the best we have had for several seasons. 23d, The Pirates of Penzance under Messrs. Thayer, Smith & Moulton.

Item: The Franklin Theatre will be ready for occupancy Oct. 1. Next week's MIRROR will contain a description of it, as the manager has invited your correspondent to take the first look when complete, knowing that paper can do him the most good in the profession.

## New Jersey.

## NEWARK.

Grand Opera House: 14th, Uncle Tom's Cabin, to large house. Booked: 21st, Agnes Leonard; 24th and 25th, Jarrett's Cinderella; 27th, Aberle's Minstrels; 28th and 29th, Galley Slave.

Waldmann's Opera House: 20th and week, The Jibbenmossy with specialties; Lechner's Tyrolean Troupe, Hallen and Hart, Kitty O'Neil, Nellie Hayes, Elmer E. Grandin and Josephine Shanley.

Mulberry Street Theatre: 20th and week, G. C. Charles in The Skeleton Hand, and the following variety: The Maxwells, Crosby and Martin, Scott Hanley, and Daisy Norwood.

Item: The management of the Park Theatre gives an informal preliminary reception to members of the press, etc., 28th.

## JERSEY CITY.

Academy of Music (Dr. Hooper, manager): Frank Frayne in Si Slocum 13th, 14th and 15th, to good business. Oliver Doud Byron 23d, 24th and 25th.

## TRENTON.

Taylor Opera House (John Taylor, manager): 13th, Pat Rooney Star comb.; good performance to light house; rainy night. 17th, Alice Oates and the Favorites to fair house; performance gave general satisfaction. Ada Cavendish has changed her date to 29th.

## New York.

## ALBANY.

Leland Opera House (John W. Albaugh, manager): S. M. Hickey's Flock of Geese co. drew moderate houses during past week, 20th, 21st, 22nd, 23rd, 24th and 25th.

Martin Opera House: 13th, 14th, 15th and 16th, Alice Oates in her new absurdity, Long Branch, made an excellent impression. The co. was also favorably received. The songs, dances, etc., were nearly all new and taking, and the situations ludicrous in the extreme. Mrs. Oates was in good voice and as vivacious as ever. She also displayed a number of very beautiful costumes. Business fine.

18th, Pat Rooney; good business. Coming: 20th, 21st and 22d, Slavin's Comedy co.; 23d, 24th and 25th, Galley Slave co.

Twiddle Opera House: D'Oyly Carte's London Opera co., 17th and 18th, to large audiences. Sig. Brocolini as Richard, Wallace Maccreary as Frederick, and Minnie Walsh as Mabel made highly favorable impressions. 28th, Beatrice Strafford, the English actress, in readings for a local charitable purpose.

Wood's Novelty Theatre: This new house was opened last Monday, and business during the entire week has been very flattering to the management, the house being crowded nightly; and on one or two occasions there were hundreds turned away. The bill presented was first-class in almost every particular—Prof. H. M. Parker and his trained Dogs, the three Gorman Brothers, the Ripleys, and the Love Sisters being great favorites. The following co. is announced for coming week: Harry Fielding, specialty artist; Saville and Bennett, character specialties; Kattie McDermott, song-and-dance; Emma Rice, serio-comic; Maggie Walker, Irish specialties; Carroll and West, musical mimes; Georgie Melotte, operatic vocalist; Ned West, Ethiopian comedian; and Fanny Herring, in Tigriss of the West, supported by a complete dramatic co.

Items: The manager of Warner's Speculation co. skipped the town, leaving the co. stranded. The late Fair week has been a harvest for some of the theatrical managers here.

## ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): Galley Slave 13th, 14th and 15th, to excellent business. John Thompson, supported by his wife and daughter, closed a three nights' engagement 18th, to very poor business. Less said about the piece the better. The Stewart Family in Rainbow Revels 23d, 24th and 25th. Holman English Opera co. 27th, for week.

Grand Opera House (Brooks & Dickson, managers): The McDonough and Fulford comb., supporting Annie Pixley in M'iss, drew fine houses 13th, 14th and 15th. Miss Pixley is a bright and clever little actress; she sings well and dances nicely, and unquestionably made a hit. Mitchell's Pleasure Party in Our Goblins, 20th, 21st and 22d.

Items: Philip Fried, the Ralph of Haverly's last season's Pinafore co., has taken up his residence in this city and has become a member of our opera club. Archie Cox, the genial and courteous ticket-taker at the dress circle door of the Grand Opera House, is rapidly gaining friends by his pleasant and agreeable manner toward patrons. The MIRROR representative herewith returns thanks to "Archie" for favors extended.

## SYRACUSE.

Wieting Opera House (Philip H. Lehnen, manager): Mary Anderson 15th and 16th, to two of the largest houses of the season.

Grand Opera House (Philip H. Lehnen, manager): The McDonough-Fulford comb., 17th and 18th (and matinee). M'iss, with Annie Pixley as the heroine-star. The lady is a pretty little personage, and from her first entrance to the finale of the last act succeeded in captivating and holding the attention of her audience. The support ranged from very good to very bad, with the odds in favor of the former. But small houses were attracted. The play would do much better in large cities where they have none of the catchpenny combs. to bore them. The comb. and star in the play of M'iss are highly meritorious, and deserve liberal patronage. Bookings: Galley Slave 20th and 21st; Agnes Leonard 25th and 26th (with matinee).

Items: Joseph A. Moore, advance for Annie Pixley, was in town early in the week. —Dr. Wieting, proprietor of the Opera House called by his name, has been quite ill. —Annie Pixley's song from Girdle-Girdle was immense.

## KINGSTON.

Music Hall (Cornelius Burhans, manager): The Erni and Holbrook Comedy co. 13th and 14th, to slim houses. The Mrs. Pat Rooney N. Y. Star comb., 17th, was greeted by a good house. Giles and Potter's Uncle Tom billed for 22d.

Sampson Opera House (Phil Sampson, manager): Giles and Potter's Uncle Tom billed for 20th and 21st.

Items: Joseph Sefton (Rip Van Winkle) has written to Managers Burhans and Sampson for dates. —The Erni and Holbrook Comedy co., a fine entertainment, succeeded here. —Pat Rooney was arrested in this city last Saturday morning by a New York officer, who had been following the show, and taken to New York City, as is claimed, on contempt of court, for disregarding the injunction obtained against him by Harry Miner. The co. went upon their route and played at Martin Opera House, Albany, where they were to close.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): Mary Anderson, supported by Atkins Lawrence and a good co., presented Love 14th, to a large house. Annie Pixley is well billed for 20th. Galley Slave 23d, and Lehnen's Juvenile Fatinitza co. 27th.

Items: A neat little four-page programme is used at the Academy this season. It is a great improvement over that of last season.

## UTICA.

Opera House (John Abercrombie, manager): Mary Anderson 15th, to a crowded house. 17th Our Goblins drew another large house, and gave an entertainment which kept the audience in a roar from the rising till the dropping of the curtain.

## BINGHAMTON.

Warner's Comedy co., billed for 13th and 14th, failed to appear. It is said the show has disbanded. Rentz's Minstrels, 16th, to good house.

## YONKERS.

Washburn Hall: 15th, Pat Rooney's comb. to an enthusiastic audience. Booked: 21st, Across the Continent; 22d, the Howards in Uncle Tom; 27th, Rentz Minstrels.

## ONEIDA.

Devereux: Fifth Avenue Theatre co. 17th, to good houses.

Conroy's: 23d, Susan B. Anthony. Oct. 14, Mme. Rentz's Minstrels.

## BATAVIA.

Opera House (John Dellinger, manager): Boston Ideal Uncle Tom extensively billed for 28th.

## North Carolina.

## CHARLOTTE.

Opera House (L. H. Sanders, manager): The Templetons played Maritana and Chow Flour 13th, and I found it to be the same as they gave us all last season. The people of the South have patronized Templeton for a long time, but if he thinks he can run two or three seasons on the same attraction (and that a very poor one), he is very much mistaken. Nothing booked for next week.

Item: Ina MacCall, of this State, gave two dramatic readings 16th and 17th, to large and well-pleased audiences. She has a remarkable talent for one so young and inexperienced. She also intends going to New York next month to study for the stage, and if possible make her debut the latter part of this season.

## Ohio.

## COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor): Barney Macauley 14th and 15th. Good houses. We were delightedly surprised at Mr. Macauley's personation of Uncle Dan'l, it, with the supporting cast, proving so much better than expected, was a disappointment pleasing in the extreme. Such perfectly natural acting, yet thrilling in its earnestness, exerted a power over the audience that worked like a magnet. The sympathies of the audience went with little Clip, a peculiarly entertaining character, and one excellently well taken by Victory Creese, a Philadelphia girl, now making her first professional tour. She is studying the part energetically and improves nightly. Charles S. Dickson, in his make-up and performance of the Dutch salmonist, Keppeler, is immense. Mr. Dickson played the "mad part" (Fred Harrison) with Neil Burgess' Widow Bedott co. last season, and it is funny to see him in a comic role like this. Fred E. Bond doubles the characters of Russell Clay and Sheeney Mike, the latter proving a remarkable deception. Sheeney Mike is a regular Boston or New York "toll," and his simple appearance strikes the "upper" classes hard. The manner in which the "Yahoes" get up and yell during exciting intervals of the play is amusing to say the least. J. J. Dowling makes the villain, Sandy Mitchell, intense. The Skinny Smith of J. H. Ready is a fine thing in its way. The Mrs. McGlone of Willie Shields, and Nancy Bartlett of Mrs. Shields, assisted the interest of the play, and Emma Vaders' Gertrude was quite pleasing. Tony Pastor had a big house, as usual, 16th.

Co. and programme about the 'same'—very nearly first class. Miles' Juvenile Opera co., 17th and 18th, presented the Chimes, Pinafore and Little Duke very nicely, to fair houses. The co. is quite complete, including principal members of the New York Opera co., Haverly's and Miles' Juveniles. Ida DeCort sings and acts with a chic that promises well in the future. Her make-up as the Little Duke strongly resembling Alice Oates in the same. Gus Collins has a fine baritone voice. Arthur Dunn does the comic business with his usual drollness. Jennie Dunn, the nice little Josephine, sings charmingly, but acts indifferently. There are so many in the co. it would be impossible to particularize. More sweet little maidens than I ever saw in one co. before. Costumes and all appointments are perfection, and the Juvenile Pina ought prove a success. Coming: C. L. Davis 20th and 21st; Frank Mayo 25th, in Davy Crockett and Van the Virginian. Nothing following week unless some co. rents. Too near election.

Grand Opera House (Col. Theodore Morris, manager): A Gentleman from Nevada is none other than our old friend George Washington Phillips, the Philadelphia man of business, with a slight change of dress and location. Opening as the play does in the Western wilds of Nevada, with stalwart miners, drunken roughs, Chinamen and incidental accoutrements, one is led to anticipate another M'iss, or something bordering on that remarkable success, The Danites; and the interest reaches an excitable point at the close of the first act, when English Jack steals Lord Egerton and the railroad station is "cleaned up" by Gall. But the two following acts, showing the aristocratic house in England, Mr. Gall's arrival and subsequent flirtation with Lady Alice, and the quiet machinations of the heavy villain, John Castle, alias English Jack, prove flat and tame, and the piece is only redeemed by the strong final act, where C. C. Gall takes a hand most earnestly in thwarting the scheming English Jack. As a light comedy-drama the play is fair enough, but there is not sufficient in it to prove a strong success like My Partner or The Banker's Daughter. It is all Christopher Columbus Gall, albeit J. B. Polk acts the character in his excellent comedy style, which is really entrancing. There is very little in the cast beside Gall, English Jack (very well personated by Frank Losee) and the Chinaman, Ah Tie (fairly taken by Murry Wood). True, Milton Rainford, as Sellers the Butler, made a hit by his studied acting, and Louise Dixon, the plump and pretty ladies' maid Johnston, captured a lot of hearts, but the balance of characters were only commonplace. The co. is a good one, and did all it could for the play. Coming: J. K. Emmet is booked, billed, and otherwise announced for 22d, 23d.

Items: Frank D. Hall, advance of Frank Mayo, was in town 17th. —Barney Macauley will probably return later in season, and appear in the new and said to be powerful play, Quartz Valley, written by Mr. Jessop of Boston. Mr. Macauley's co. is composed almost entirely of young gentlemen, and they are "solid" for THE MIRROR. —The cross-eyed lion head surmounting a painted pillar at Comstock's is a remarkable work of art, and should reflect greatly to Mr. Jensen's credit. —The Murdockes—Frank and Irene—began housekeeping last week by holding an enjoyable reception at which quite a number of friends were present, including Arthur Dunn and sister Jennie, and Mr. Hassard of Miles' Juvenile Opera co. —John Kernell buys a half interest in Frank's Bijou Retreat Nov. 1. —Tony Pastor compliments Murdock's place, saying he has the finest collection of stage celebrities west of New York. Tony left a handsome gold satin souvenir programme of the opening of Mings' Opera House, Helena, M. T., Sept. 2, by Hasenwinkle's Dramatic co. supporting Katie Putnam in Old Curiosity Shop. —Felch still holds the D. News credentials, but is much alarmed concerning the new man now writing on probation. The News will confer a favor on Columbus correspondents by giving Felch the G. B. Such undue and needless reports as he has been accustomed to send East are not worth a snap, and he should be suppressed. "S. F. A." (Squelch Felch.) —Sorry I did not get to meet Charles Gilday of Pastor's troupe. Heard away from Rochester he was anxiously awaiting the co.'s return to Columbus, to "interview" the N. Y. MIRROR correspondent. —John Pierrepont is managing Polk's Gentleman from Nevada. John explained it was all a mistake concerning what he said about me while here with Nunez's Saints and Sinners, so I must have been misinformed. All right, Mr. Pierrepont—your apology is accepted.

## CLEVELAND.

Opera House (L. G. Hanna, manager): Herne's Hearts of Oak was produced last week for the first time in this city, but failed to attract very large audiences. The play is an odd compound of the humorous and pathetic, is full of very improbable situations, and is divided into six acts, although the story could readily be told in four. It is embellished, however, with some magnificent scenery—that of the first act (a rocky seacoast with gathering storm-clouds and disastrous shipwreck) proving intensely realistic, with its moving waves, brilliant flashes of lightning, and rainstorm of real water. Mr. Herne's portrayal of Owen Garroway, an old salt, is finely drawn, but the Terry Dennison of Frank E. Aiken is not so satisfactory. His "make up" in Act 5, after a supposed absence of six years, is extremely unnatural and inconsistent. Harry Mainhall, as Ruby Darrell, has a difficult part to carry, and his failure at times to fully actualize it may perhaps be overlooked. W. H. Crompton's Uncle Davy is one of the funniest things in the play, but his introduction of a "blessing" at the table in Act 3 is in exceeding bad taste (not to say irreverent), and should be omitted hereafter. The Chrystal of Genevieve Rogers is very well done, though it hardly affords this well known artist a fair opportunity to fully display her powers. Little Alice Hamilton is really great as Heartsase, Chrystal's daughter, and carried the burden of a whole act upon her frail shoulders with apparent ease. The balance of cast (including a live baby) did as nicely as could be expected. The Banker's Daughter succeeds this week. Thorne & Darwin's Royal Illusionists 27th.

Academy of Music (John A. Ellisler, manager): The Stewart Family appeared last week before rather light audiences in a play which they call Rainbow Revels, and which is really a medley of music, burlesque and character changes. At least one good thing can be said of the Stewarts—they are all excellent singers, possessing strong voices, which they display in selections from popular operas and songs of the day. Mr. R. "makes up" artistically, sings fairly, and is a good recitationist. R. Stewart, Jr., should discreetly remain out of sight, since his presence upon the stage adds nothing to its attractiveness. Miss Doey Stewart is pleasing in Irish characters, and has a very serviceable voice. Maggie Stewart is rather

pretty, sings sweetly, and wears picturesque costumes. Nellie S. is also a fair singer, and a dashing girl, but evidently thinks herself the whole show. She will never be able to dance gracefully. In the guise of a young top she sang "Lardy-da," which had not before been heard here. Miss Nellie should omit her facetious quotation from THE MIRROR; the paper in question does not need that sort of advertising. To sum up, the Stewarts present an interesting entertainment, but there is a certain antiquated air about their performance which the modern play-goer will not tolerate, and they need not expect crowded houses so long as they adhere to the present version of Rainbow Revels. The Academy will be closed first half of this week. C. L. Davis appears 23d, 24th and 25th. Next week, Minnie Palmer.

Comique (B. C. Hart, manager): Crowded houses last week, which will probably be duplicated during the present one, in consequence of the following announcements: Texas Jack, the Four Emeralds, C. S. Adams, Ed. Barnes, Edith Sircclair, the Weasleys, Maud Leigh and Julia Emmons.

Items: The farewell Litta concert was a great success, both in point of numbers and in a musical sense. Of Litta's wonderful voice there is nothing new to be said; she appeared at her best, and was welcomed with the usual fervor. The well-known contralto, Anna Drasdil, was on this occasion heard for the first time in Cleveland, and it is but faint praise to say that she captured her hearers at the very outset. Triple recalls were accorded the famous artist, who graciously responded to each. Mr. Rembert's great baritone voice was also new to us, and was most favorably approved. —The Elyria Reed and Brass Band was in town Saturday last, and accepted Manager Hanna's generous invitation to witness the evening performance of Hearts of Oak. —The Adele Paine comb. play at Painesville 23d, 24th and 25th. —Litta was one of the audiences at Opera House on Monday evening. —Arthur C. Miller, agent of Sam Jack's Comets, was in town last week. —A beautiful portrait, in colors, of little Alice Hamilton adorned the Opera House entrance last Saturday.

## SPRINGFIELD.

The Right Worthy National Grand Council of the Independent Order of Good Samaritans, etc., meet in council at the Fair Grounds 21st to 24th, inclusive. Some five or six hundred guests are expected from all over the United States. —Prof. Henry Stohl is in the city. —Harry Carter, the gentlemanly superintendent of improvements at Black's Opera House, has our thanks for courtesies. —William Caldwell, lion tamer, late of Howes' London and Barnum's Circus, is now a member of our city police force. —The Veteran Guards are making preparations to produce the grand military allegory, The Color Guard, in this city soon. —Charles H. Pierce & Co. will sell the reserved seats for Black's; also have THE MIRROR for sale every Friday evening at 7.30. —Mr. H. Cummings, late of the London Ghost Show, was in town last week.

## TOLKDO.

Wheeler's Opera House: Haverly's Colored Minstrels have occupied this house during the entire week to an excellent business. A new feature in minstrelsy is the substituting of a "first part" for an afterpiece, turning the programme around as it were. Mr. Frohman, who has been with the co. for a long time, closes his engagement and joins the Madison Square co. in New York. Hough's Dramatic co. is billed for week beginning 20th.

Adelphi: The people appearing 13th were Charles and Lulu May in plantation sketches, Lulu Yale, serio-comic, and Richardson and Young, songs, dances, etc. Closing 18th: the Mays to Cleveland. Opening 20th: Josh Martell, Tom and Henrietta Murray, Lulu Rosa and Verona Carroll.

## AKRON.

Academy of Music: 11th, Collier's Banker's Daughter co. appeared to a crowded house. The principal role, John Streblow, was admirably impersonated by F. C. Bangs. Anna Boyle's Lillian was a fine piece of acting. Harry Richmond, in Our Candidate, appeared 14th to a small audience. 15th, J. B. Polk presented A Gentleman from Nevada to a small, but highly delighted audience. Barney Macauley was welcomed 17th by a very large audience.

## CANTON.

Opera House (Louis Schaefer, proprietor): 13th, Gus Williams to good houses. 14th, J. B. Polk's Gentlemen from Nevada, business light. The company is a good one, and those attending were very much pleased with the entertainment. 16th, Barney Macauley, to a crowded house. This was his second appearance in this city, and if he should visit us again, I can assure him a crowded house.

## CHILLICOTHE.

Opera House (Edward Kaufman, manager): Mitchell's Pleasure Party Oct. 4. Manager Kaufman has none but leading attractions booked, and there is every indication that the present will be the most brilliant season Chillicothe has ever known.

Masonic Hall (Philip Klein, manager): C. L. Davis 18th.

Arena: Forepaugh's Circus and Menagerie Oct. 12.

## ATHENS.

Deupree Opera House (W. H. Jones, manager): Templeton Star Alliance 17th, to fine business. Co. good. Big Four Minstrels booked for 20th, but advance has failed to put in an appearance. They are the losers, and not the people of Athens.

## YOUNGSTOWN.

Opera House (W. W. McKeown, manager): 13th, J. B. Polk in A Gentleman from Nevada, to good business. 18th, we have Barney Macauley.

Items: Our Fair commences on the 21st and lasts until 28th. C. L. Graves will come with his Four Seasons for the week. He will do a big business.

## PENNSYLVANIA.

## PITTSBURGO.

Opera House (John A. Ellisler, manager): Shannon and Edson's Golden Game proved sufficiently strong to draw good-sized audiences during the week. The impression made upon the mind of the average Pittsburgher was that the piece contained many commendable features. There is good language, in which the play abounds; it has strong dramatic situations, and moral tone. Messrs. Shannon and Edson sustained the leading parts in excellent style. The other characters were acceptably interpreted by the Misses Tanager and Le Claire, and Messrs. Parkes, Duffield, Chester, Dade and Watson. To-night (20th) Barney Macauley; Maginley's Deacon Crankett 27th; Maggie Mitchell, Oct. 4.

Library Hall (W. W. Fullwood, manager): During the first four nights of the past week, Curt's Spanish Students entertained audiences somewhat larger in numbers than

(CONTINUED ON EIGHTH PAGE.)



# NEW YORK MIRROR

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## Mirror Letter-List.

Albaugh, John W.	Holland, George
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Belgard, Adele	Ingram, Prentiss
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Barnes, W. D. (3)	James, W. St.
Barrett, Lawrence (6)	Jackson, Minnie
Belden, Clara	Kenyon, Lida
Benitz, J. H. J.	Keene, Tom W.
Baker & Farron	Knight, Geo. S. (2)
Bonner, Robert	Kiraly Bros.
Belmont, Grace	Leece, Miss Mary
Brown, Sedley	Levanon, Alfred
Burke, J. M.	Leonard, John J.
Brown, Tom	Lotta, (2)
Carroll, J. W.	Lawrence, Atkins
Clapham, Harry	Marx, W. L.
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Cummins, Ellen	Miller, Joaquin
Conquest, George	McDonough, Tom B.
Collier, James	Morris, Clara (pkge.)
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D'Arcy, H. A.	Morton, Charles
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Davenport, Fanny (2)	Nelson, W. B.
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De Castro, M.	Norcross, J. W.
De Kater, Helen	Paulding, Fred
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Fox, Annie	Rodney, Addie
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Florence, W. J.	Roberts, Richard E.
Fuller, George F.	Rice, E. E. (2)
Farrell, Minnie	Rickaby, John
Furbish, Charles E.	Shandley, Lillie
Gardiner, Frank L.	Smith, John P.
Goeche, Jacob	Snyder, G. S.
Grover, B. H., Tel'gram	Sargent, Harry (pkge)
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Hearne, James	Ward, Fred B.
Harrison, Alice (3)	Weber, Sophie
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THE AMERICAN NEWS COMPANY, }  
New York

MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the

cause of complaint from the readers of your

paper, that they cannot secure it from the

dealers at the usual time, is owing to the fact

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cient for the demand.

Please bear in mind that at this season of

the year we are paying you nearly twice the

amount of money for the sales of your paper

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vember of last year, and hence we require

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If it continues to increase in the same ratio

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ments to give us our entire supply early on

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the trade; and this is the only thing that can

be done to prevent the complaints from deal-

ers and the public that your paper cannot be

had on day of issue. Respectfully yours,

PATRICK FARRELY, Manager.

The American Dramatists at Home

and Abroad.

It used to be the constant cry of Ameri-

can dramatists who had not yet learned

how to write plays that the wicked manag-

ers were banded against them, and had

taken a vow never to see anything good in a

manuscript of home production. There

never was the slightest truth in this cry.

American managers have always been

prompt to produce American plays when

anybody could be found able to write them

acceptably. Thirty years ago Edwin For-

rest was playing American tragedies; Mr.

Hackett was playing American character

pieces; Mr. Wallack brought out American

comedies. Then, as now, an American

dramatist had gone over to England and

settled there to provide the British stage

with successful plays. When our American

dramatists died out, and their original was

replaced by translations from the French,

of course our managers hardened their

hearts again in order to avoid emptying

their pockets. Mr. Wallack tried the exper-

iment of a new piece by an American dra-

matist occasionally; but always regretted

the venture, which, indeed, was made half-

heartedly. Mr. Daly, beginning his theat-

rical career as an American dramatist of

foreign works, founded a theatre from the

profits of his own plays and introduced

several promising pupils to the profession.

Then Mr. A. M. Palmer demonstrated, at

the Union Square, that an American play

could run as long and be quite as pecuni-

arily successful as the best French, English

or German dramas, and from that time the

revival of the American dramatist was an

accomplished fact. Look at him now! He

dominates the metropolis; he pervades the

provinces; he supplies the English theatres

from his surplus stock, and he goes to Paris

not to pick up French pieces, but to arrange

with French managers for the translation

and production on the French stage of his

own successful plays.

What would the geniuses, who used to

sit at Pfaff's and write grumbling feuilletons

for the Saturday Press and the leader upon

the managerial vice of hostility to the

American drama, say if they could review

the theatrical advertisements in THE MIRROR

of this week? What do Mr. William Win-

ter of the Tribune, and Mr. Stephen

Fiske of the Spirit of the Times, think

now of that American dramatist whose ap-

parently lost cause they used to champion

with the gallantry of despair? Out of the

twenty regular theatres in this city and

Brooklyn, one is occupied by French opera,

three by English opera, two by German

plays, one by English burlesque, one by

French spectacle, one by Shakespeare, one

is closed, and all the remaining ten by

American plays or plays by American dra-

matists. There is Miss Anna Dickinson's

American Girl at the Fifth Avenue; Mr.

Edgar Fawcett's Our First Families at

Daly's; Lawn-Tennis at the Park; Mr.

Habberton's Deacon Crankett at Haverly's

Brooklyn Theatre; Dreams at the Bijou;

Mr. Gunter's Soul of an Actress at Miss

Cavendish's Opera House; Mr. Mackaye's

Hazel Kirke at the Madison Square; Mr.

Taylor's Christie Johnson at the Windsor;

Mr. Harrigan's Mulligan Picnic at the The-

atre Comique; Mr. Foster's Old Straw Man

at Aberle's. This is a splendid list calcu-

lated to give comfort to those patriotic souls

who sigh for a national drama. Mr. Tay-

leur's play, it is true, is only a dramatiza-

tion of Charles Reade's stirring story; but

even a native dramatization is better than a

foreign piece. Nor is this remarkable show-

ing of ten American dramas at our theatres

to be considered phenomenal. Lawn-Tennis,

at the Park, follows Mr. Sol Smith Rus-

sell's American play, by Mr. Brown of

Boston, and is to be followed by Mr. Town-



## AT THE THEATRES.

The play's the thing.

—HAMLET.

It was not an ordinary first-night audience that attended the opening of the regular season at Haverly's Fifth Avenue Theatre last Monday night, when Fanny Davenport made her reappearance in a new comedy by Anna Dickinson, entitled *An American Girl*. Literary people were there in full force in honor of Miss Dickinson; society people were equally numerous in honor of Fanny Davenport. The theatre was filled, and the event took place under most favorable auspices.

Miss Dickinson has written two excellent plays—*Aurelian* and *The Crown of Thorns*, and she is therefore by no means a novice at dramatic work. The former has never been given dramatic representation, while the latter, unfortunately, went down with the wreck of the author's attempt to become an actress. When two such talented American women as Anna Dickinson and Fanny Davenport join forces, it is but natural to expect great things in the outcome. The result Monday night showed that the actress felt the responsibility of the work and demonstrated it, while the writer fell decidedly short of the expectations that had been based upon her previous efforts in this direction. It is true that *An American Girl* was an afterthought, as it were, of the original drama she had intended for Miss Davenport, and that it was written in great haste and with hardly time for proper consideration and thought. But these drawbacks, unhappily for Miss Dickinson, cannot be looked upon by the reviewer as palliating circumstances or excusing faults.

The plot is a rather interesting but not an absorbing one. The motif is hardly sufficient upon which to build a serious four-act play. The heroine, Kate Vivian, is a whole-souled, out-spoken American girl of to-day, who wears her sympathies next her heart, and her heart for her father, who is a Wall street broker involved in financial entanglements and business worry. Kate's love for her parent, and the sacrifices she makes in order to arrest his ruin by going upon the stage and tiding over his embarrassment form the prime factors of the story. She is a girl of ideas—Anna Dickinson ideas—who takes occasion to ventilate them at every possible point. She believes in self reliance; in her father, that money is money; that the "money-grubber" is a useful and necessary member of society; besides many other truisms that nobody is foolish or desirous enough to deny. She is loved by a man whom she thinks is poor, but who eventually turns out to be a millionaire. Unlike the general run of heroines in fiction and the drama, she repulses his advances until she hears that he has wealth, when she alters her mind and nobly presents him with her hand—and her heart. There is a nondescript sort of a villain—Julian Reardon—who pursues Kate through three acts for the purpose of forcing her into a marriage with himself, by means of some not-very-clearly-defined power he holds over the head of her father, which would precipitate his ruin. In substance, this is all the essential story of the play. There is a benignant and benevolent doctor, who is similar to the medical man in *Pique* and *The Double Marriage*, who is always at hand with a prescription of good advice for any emergency; a comedy young man, who makes love to a very mild comedy young woman—and this completes the list of characters.

We do not speak unfavorably of this play because we think unfavorably of Miss Dickinson; on the contrary, we are glad to recognize in her a woman of enterprise, strength, and literary ability. That she can write a good play she has shown us all in the *Crown of Thorns*; but that she has not written a good play in this instance her best friends must admit. We wish to be classed among these, but our admiration for her genius and her gifts will not permit us to record any other opinion. Neither is *An American Girl* a failure. It has many praiseworthy points: the story is directly told; the character of the heroine is boldly executed; the piece is genuinely American. But Miss Dickinson has allowed the bobbies, which have brought her prominently forward in the rostrum, to run away with her better judgment, and the consequence is that we have a series of her pet homilies launched forth at us very inappropriately and very inconspicuously. Fine sentiments and social denunciations are apt to be coldly set down by the occupants of the orchestra stalls as the merest clap trap, while even the gallery has grown a-weary of them. True, Miss Dickinson has couched these speeches forcibly and in excellent English; but it is the material, and not its treatment, to which we object. The piece is talky, and lacks action. The dialogue in spots is brilliant, and is always well written; but it is tiresome, all the same. Miss Dickinson must write another play. In the meantime, she must study the technicalities of the dramatist's work; learn what constitutes dramatic construction; get a subject that will commend itself to the public; lock her hobbies securely in their stable; and, with her promise and perseverance, it is safe to prophesy for her a grand success as a playwright.

As for Fanny Davenport she is deserving of the greatest praise. She played with an energy and a discretion that command the heartiest commendation. In her hands Kate Vivian fairly lives; she is the impetuous, high-spirited, sensible girl that the character calls for. In the comedy scenes, that terrace which makes her the best Lady Gay on our stage, is displayed again, and we have pre-

sented to our gaze a creature that is quite irresistible. Miss Davenport's personal charms have matured, and she is now just in the full ripeness of physical beauty. Her dresses are marvels of the dressmaker's art, and although that in the first act is inappropriate to the scene, she dresses with perfect taste and good judgment. Such toilettes as those she wears have not been seen in New York on the stage since she left the Fifth Avenue to enter the field as a star. Bernhard, with her \$20,000 wardrobe, will have to look to her laurels—in the third act Miss Davenport encircles her neck with a diamond necklace, the value of which, upon authority, is estimated at \$10,000! She carried the play through by her fine acting, and Miss Dickinson owes her a debt in this respect that she can only repay by writing her another play that will carry Miss Davenport through. In the third act—the strongest of the piece—she reached a point of emotional intensity which evoked loud applause, a call before the curtain, and a demand for a speech. The fourth act was also played with skill.

Harry Lee, an easy and gentlemanly actor, was gentlemanly and easy as Allyn Cro-marty, the lover. Matt Lingham again showed what thoroughly good work he can perform by playing the villain, Julian Reardon, admirably. He stands quite alone in this line of parts. Mr. Chippendale wore a shabby suit as the Doctor, but made up for his bad appearance by earnest acting. Felix Morris, R. G. Wilson, Mrs. George De Vere, and Dean McConnell had several parts that call for no special mention.

The set in the first act was a horribly bad piece of work—a scene at Long Branch painted in a style that would hardly do credit to a campaign-banner painter. The second set was as charming as the first was bad; the third was made up of the azure interior, which has been seen so often, dovetailed ingeniously with something else; and the Doctor's library in Act IV was well executed.

The opening house was the largest Mr. Haverly has ever had in the city. The receipts were \$1,230, and there were but two hundred complimentary tickets issued to the press, etc. Tuesday night almost as large an audience was in attendance, and the take up to Saturday is unusually big.

Tuesday night witnessed Daly's regular opening, and a thoroughly delightful event it was, too. Our First Families, by Mr. Edgar Fawcett, proved an enjoyable comedy; a new embroidered drop-curtain of crimson was shown, bearing the motto, *Palman qui meruit ferat*—"Let him who has triumphed bear the palm;" and an opening versification was ably spoken by Miss Fanny Morant.

Mr. Fawcett tried his hand at serious play-writing in the *False Friend*, and made a success; he now invokes the muse of Comedy, and makes another. For our First Families, notwithstanding the disgracefully venomous attack upon it by the ticket-agent-art-dramatic critic of the *Sun*, made an undoubted popular hit Tuesday night.

The classification "comedy" scarcely fits our First Families. It partakes largely of a farcical nature, especially in the first and second acts. It is intended to reflect in a light, satirical manner, the snobs and snobbery of New York society. For many of his ideas, Mr. Fawcett may or may not have drawn largely upon Thackeray's delicious *Book of Snobs*. A blue-blooded old Knickerbocker, and an equally blue-blooded Mrs. Manhattan conspire to bring together their respective son and granddaughter in the bonds of matrimony, in order to perpetuate and unite the sluggish aristocratic blood that courses through their old veins. These offspring heartily detest one another—the young lady's affections being placed upon her music-teacher, and the young man's upon athletic sports. The wedding day is fixed, but in the meantime the progressive granddaughter, after one or two ineffectual attempts, skips away with Tompkins, the musician, and gets married, while young Knickerbocker falls in love with a supposed deaf-mute (whom he eventually finds has the liveliest sort of tongue) and thwarts the old people's plotting and schemings by declaring to them his intention of making her his wife. This is, very, briefly, the substance of the whole story, and is indeed a slender thread upon which to string three sprightly acts, full of life, action and keen fun. But the feat is successfully performed and the audience laughs sans intermission from beginning to end. In the first act there is a funny but exaggerated scene at a fashionable modiste's establishment, where Tompkins, the music teacher, has a rendezvous with his Dulcinea. Here they are surprised by old Knickerbocker and his son, and Tompkins who has been disguised in a fashionable walking dress and bonnet as a lay figure, is compelled to defend himself with an iron shape. The second act takes place on the grounds of a fashionable woman's residence, where Eva Manhattan meets her Tompkins by chance. They arrange to fly, when Mrs. Manhattan confronts them, and by ambush and ruse gets the unhappy Tompkins driven off by her servants in her carriage, when she beats an orderly retreat with Eva in tow. Tompkins shortly appears begrimed and tattered, having leaped from the window of the carriage and been dragged a long way over a muddy road. In the third act there is a truly comic scene between young Knickerbocker and a young lady, Grace Josselyn, whom he imagines to be deaf. He writes all sorts of sweet things upon her tables, and says many other things besides, which

he, of course, imagines she cannot hear. He discovers his mistake, and—tableau! There is another capital scene between Old Knickerbocker and Mrs. Manhattan, in which the venerable couple dance a courtly cotillion a la twenty years ago. There are many other good points not enumerated above, which go to make up a piece that pleases the popular taste, at least.

Two old favorites have come back to Manager Daly—two that were associated with his celebrated successes at the Fifth Avenue—James Lewis and Mrs. G. H. Gilbert. They were accorded a hearty welcome, and together with Charles Fisher, John Drew, Charles Le Clerq and Fanny Morant reminded one forcibly of the days of the Big Bonanza, Lemons and the rest. Lewis as Tompkins was very funny in that way of his, which is *sui generis*. There is not much variety about Lewis' acting, but he is always acceptable. John Drew is an admirable light comedian; he played Geoffrey Knickerbocker capitally. Charles Fisher as Van Horn Knickerbocker made a companion picture to Mrs. Gilbert's Mrs. Van Rensselaer Manhattan. Their cotillion was loudly encored, when much amusement was afforded by their directly contrasting it with the crazy modern waltz. Charles Le Clerq and Hart Conway acted small parts, and of course played them well. Laura Joyce, a new addition to the company, won a place for herself in the estimation of the audience. In the comedy scenes, where Hebe Josselyn figures, her naive, arch humor was particularly nice; and her voice was heard to advantage in a rather pretty boat-song, the music to which was composed by Ed. Mollenhauer. Georgina Flagg acted the deaf mute intelligently, and was beautifully perfect in her part. Fanny Morant has grown considerably rounder than is consistent with agility, but she is a valuable help to the piece. Ada Rehan wore some very charming costumes, and acted with the spirit of true comedy. A number of pretty young ladies did minor parts. The scenery was handsome.

Mr. A. C. Gunter's play, *The Soul of an Actress*, which was produced in San Francisco some months since by Clara Morris, and afterward sold to Ada Cavendish, was produced at a West side theatre on Monday last. The plot is a love episode in the life of Josephine Clairon (Ada Cavendish), "the greatest actress of her time." She is in love with Maurice De Crevecoeur (G. C. Boniface), a son of a noble family. The latter is affianced to his cousin—a family match, which involves an estate. Charles De Mon-sieff (the Procureur du Roi), played by J. F. Hagan, is the villain, and he attempts the destruction of De Crevecoeur to obtain his estate. The King is an admirer of Josephine as an actress, and as an evidence presents her with three *lettres de cachet* (in blank) the which will immure any enemies she may have in the Bastille. Her consuming love for Maurice prompts her to fill one of these for him. She repents, discloses her love for him, and is forgiven. There is an impending duel between Maurice and Gaston Lenon (Hugh Fuller), a professional duelist, brought about by the Procureur, who knows of the latter's fatal dexterity. To prevent this duel and save the man who is now lost to her, Josephine fills up another *lettre de cachet*—this for Lenon. She gives it (as she supposed) to the Procureur, and at the marriage ceremony it is served—upon Maurice, and he is taken into custody. Josephine is upbraided by Maurice, who will listen to no explanation. She swears vengeance upon the Procureur, and finding a way to save Maurice, is accused by the latter of doing so at the sacrifice of her honor. She extricates herself from this charge, and compels the Procureur to perform the marriage ceremony, by a threat of a *lettre de cachet*. Curtain.

The *Soul of an Actress*, like *Two Nights in Rome*, lacks comedy element. Moreover, it is not a strong play, and is poorly cast. Exception must of course be taken to Miss Cavendish, who is indeed a fine actress. She was intensely thrilling in the display of her love for Maurice, and carried the play upon her shoulders. J. F. Hagan (the Procureur), is an excellent actor, and deserves mention for his careful conception of his part. We have never seen G. C. Boniface appear to such disadvantage. He is a really good actor, but was miscast.

Of the others in the cast none are worthy of special mention. All were mediocre, or below it. *The Soul of an Actress* will fill out the week.

Ben Woolf's "peculiarity," as it is denominated—*Lawn-Tennis*—was produced Monday night at the Park Theatre by the Comley-Barton company, and met with a warm reception. The piece is funny, belonging to the popular class of entertainment that has inundated the stage, and, comparatively speaking, is meritorious. A good company interprets it, and it will probably enjoy a prosperous sojourn in New York. Digby V. Bell, John Howson, Lillian Brooks Bell, and James Barton are particularly worthy of notice. It will run until Oct. 4, when Townsend Percy's new play will be presented.

The personnel of the Rive-King company will be found in another column. They open in Boston, Oct. 7.

Mr. Mahn has secured the services of Mr. Charles Starille, the tenore-robusto who lately came to this country. Mr. Starille, together with the co., will commence the season at the Grand Opera House the 19th of October, in *Boccaccio*.

## THE PASSION PLAY AT BOOTH'S.

Will it be Produced?—Letters from Prominent Clergymen—An Interview with Prof. Martin—Opinions of the Press.

The announcement made last week that the famous Passion Play is to be produced by Manager Abbey at Booth's in December, has excited considerable public feeling. One or two newspapers have been loud in denouncing the idea, while the clergymen and other prominent members of the community have expressed themselves shocked at the prospect of its presentation. It was through Manager Maguire of San Francisco, that Mr. Abbey made arrangements to bring it out here, and the same version which was done in California, by Salmi Morse, is to be used here. Its production in the Golden-Jate City gave rise to a popular protest which was of such magnitude as to stop its performance. James O'Neill played the Savior, and has been especially engaged to sustain that role here. The question that interests the dramatic profession with reference to this matter is this: will its production in New York and other cities cast discredit upon the stage, and still further strengthen or revive the prejudices that exist or existed against the theatre? Should this be the case, the *MIRROR* would most decidedly take a stand against the proposal, and beg of Mr. Abbey to reconsider his intention before it be too late. He is a manager who has the best interests of the drama at heart, and should it be proven to him conclusively that his action would have a deleterious effect, no doubt he would be the first to come forward and acknowledge the error of judgment he has made, by giving up all idea of bringing it out. That the tide of public opinion is against him in this case we have discovered by careful inquiries that have been instituted in divers directions and localities; that he will antagonize the Church and Clergy is shown in the letters and interviews published below. Dr. G. H. Houghton, the rector of the Church of the Transfiguration—the Little Church Around the Corner—is a gentleman whose name is revered and respected by every actor and actress in the land. He is truly their friend, is alive to their interests, and has won the esteem and regard of all by his uniformly kind treatment. Actors are numbered among his regular congregation, and of whatever sect, creed or denomination, all are carried to the portals of the Little Church for interment. It may easily be seen, therefore, what effect an opinion from this source would have upon a matter of such importance as the performance of the Passion Play. Here it is in brief:

1 EAST TWENTY-NINTH STREET, }  
Sept. 30, 1880. }  
MY DEAR SIR:—I will say with regard to the possible presentation of the Passion Play at Booth's Theatre, of which I have heard some mention, that the very idea of such a thing is utterly shocking to me, and that if there be any member of the Profession with whom words of mine have weight, I beg him to have nothing to do with it. Yours, very sincerely,  
G. H. HOUGHTON.  
MR. HARRISON GREY FISKE.

The above communication will interest every person who has been engaged or expects to be engaged to appear in the Passion Play.

Below will be found another letter from a Reverend gentleman in Baltimore. Wilbur F. Watkins, D. D., is the rector of Christ (P. E.) Church in that city. He was formerly at the head of the Church at the Epiphany in Washington, where his eloquence was greatly admired. He is a liberal, broad-minded man, belonging to the faction known as "broad church." He is not antagonistic to the stage.

EDITOR NEW YORK MIRROR:  
MY DEAR SIR:—The proposed production of The Passion Play at Booth's Theatre, is, in my judgment, a very grave mistake, to use no stronger word. By thoughtful Christian people the representation at Ober Ammergau is variously regarded, although the weight of testimony concedes the reverent and impressive character of the performance. To travesty this solemn religious drama by its rendition in an ordinary theatre by a troupe of professional actors, for the one purpose of creating a new sensation, and filling a manager's pockets, would be nothing short of sacrilege. It would shock the sensibilities of the entire Christian community, and I believe it would meet with the condemnation of the great mass of theatre goers. In the interests of religion and of a pure drama, I most earnestly deprecate the rumored reproduction. Very respectfully,  
WILBUR F. WATKINS.

CHRIST CHURCH RECTORY, }  
BALTIMORE, Sept. 20th. }

This letter is also brief, but it is directly to the point, and confirms what Dr. Houghton has written. There are hundreds of other clergymen, not nearly so liberal in their opinions as the two quoted above, who will go further than either and say much more against the production; and they will use it with their people against the theatre and the profession, and the damage that might result would be incalculable. In order to obtain the views of a clergyman who is not friendly to the stage, which would be expressed solely from an ecclesiastical standpoint, a representative of THE MIRROR paid a visit to Benjamin N. Martin, D.D., professor of *Belles Lettres* at the New York University in Washington Square. He is an ordained minister of the Presbyterian denomination, and like the Chancellor of the same institution—Howard Crosby—looks upon the theatre as an evil that should be abated. The reporter found him in the Council Chamber. He is a venerable, benign looking gentleman, short in stature, with clear cut features, courtly in manners and highly learned in all matters pertaining

to the arts. He is the author of a number of books, one of which, we believe, upon *Psychology*, has won for him considerable fame among those who are interested in the study of the science of the soul. Prof. Martin expressed himself perfectly willing to converse upon the subject, and in company with the reporter passed out into the broad stone corridor, past a number of restless Sophomores and Freshmen.

"I have read of the proposed presentation of the Passion Play," said Prof. Martin; "and I think that it would be most shocking. That it would lower and degrade the stage I have no doubt. In Ober-Ammergau the performance has, I believe, all the sanctity of a religious celebration. The men who play in it, make it the study of their lives. They live in such a way as to bring out all the qualities of the characters they wish to portray. It is a holy duty with them, and not a matter of gain. They act their parts in deep reverence, and are sincere in their observance. All this assumes a different aspect in the hands of actors who are hired by a manager from purely financial motives."

"But Mr. Abbey, the manager, says he eliminates the only objectionable feature in striking out the scene of the crucifixion," said the reporter.

"It is all objectionable. In ancient times it was necessary to reach the people by means of religious plays in the churches. There were no books, and no other means of disseminating holy knowledge. Then it was entirely a religious rite. Now such exhibitions are revolting. They are unnecessary, and cannot be attended by any solemnity. Mr. Abbey will find that every clergyman in the country will denounce the proposed performance. I should consider it a matter fit for the interference of the civil authorities. It would give rise to riotous disturbances, and would be inimical to the public peace, to say the least."

[From the Herald.]  
New York is about to produce the Passion Play, or a dramatic representation of the closing scenes in the life of the Saviour, historical death, etc. To us it is a sacrilege. To toy and trifle with such a theme for amusement betokens a levity that is too gross even for the modern stage. We may judge of the elevated character of the play when we remember that all that is high and grand in dramatic art has been crowded off the stage by negro minstrelsy and representations that are scarcely one grade better. Many of the well-meant travesties of Christ in the pulpit are sufficiently painful. Heaven spare us the apings of comic actors and buffoons in such scenes as the life of Christ. Every right-minded man or woman must resent with horror this project of turning the history of human redemption into a theatrical attraction destined to have its "run" of a hundred nights or more, as had *Camille*, or *Pinafore*, or the *Pirates of Penzance*. The suppression of applause, which we are told will be enforced, will doubtless be replaced by floral tributes. The simple, pious peasants of Ober-Ammergau who perform the Passion Play in fulfillment of a religious vow, and who prepare themselves for the representation as they would for any of life's most sacred and serious events, are a very different class of actors to those who shall take the stage in New York. An attempt was made some years ago to reproduce this play in San Francisco, but popular feeling revolted, and the play was a failure. Will New York be behind the Pacific capital in moral sentiment?

[From the Sun.]  
The Passion Play is to be brought out at Booth's Theatre, if Manager Abbey's bold enterprise is not interfered with. The risk which this gentleman chooses to take is great. There is, we believe, no law in this State to prevent a theatrical representation of the crucifixion of Christ; but there will be an arousal of religious horror so great that there is no foretelling what will be the result. In San Francisco the play was stopped by the passage of a prohibitory ordinance. Such a course may be taken here, and then the heavy outlay for the production will be lost. On the other hand, if the opposition proves futile, the incidental advertising of the venture might result in great pecuniary profit. There is one point, however, on which Mr. Abbey need entertain no doubt. To bring out a passion play, with the character of Jesus Christ personated by an actor familiarly known as Jimmy O'Neill, whose undeniable talent has found its most popular acceptance in the cripple Pierre of *The Two Orphans*, will be a deliberate and needless insult to the Christian sentiment of this city. Mr. Abbey's management of theatres has hitherto been in excellent taste. But he is making a mistake now, no matter whether the Passion Play draws or not.

## AMONG THE MUSICIANS.

Camillo Urso is still in the city. Boscowitz has left San Francisco and has located in Chicago.

Joseph is one of the staff of Alexander's New York College of Music.

Thomas has fully recovered his health, and will fill all his engagements.

Miss Henrietta Beebe, Miss Hume, and Miss Anna Drasdil have all returned to the city.

Mme. Donaldi, a soprano, who has been studying abroad, will soon make her debut in this city.

Steinberg, the pianist, will make his debut at the Academy of Music, Oct. 7. Gotthold Carlberg is to conduct the orchestra.

Duff has Wilhelmj engaged for five months, and has gone to Europe to secure Kellogg, and Carl Hymann, the pianist(?)

Herman Grau, J. C. Fryer, and Signor Tagliapietra have organized an Italian Opera company, and were to have opened in Hall-fax this week. It is called Signor Tagliapietra's Grand Italian Opera company, and their circular states that it is the only Grand Italian Opera company traveling.

Mme. Donaldi, an excellent dramatic soprano, has recently arrived in this city from Italy, where for the last few years she has had considerable success in grand Italian opera. She is said to possess a fine voice, and also to be an actress of great merit. She will appear in both opera and concert during the season.







have simply fetched 'em. English actresses dress a thousand times better than they used to; but Mrs. Florence just spent her strength on those costumes. After the failure of Raymond, the Florences were extremely dubious as to their fate. Mrs. F. construed the awful ruin of The Gilded Age as a fore-runner of evil for The Mighty Dollar, and, during the last act at the Gaiety fainted dead away in her box. After Raymond came home, the worthy couple had many a nervous colloquy over their approaching trial. Happily the verdict is favorable, and the Florences are the theatrical successes of the season. No doubt the wondrous toilettes of Madame are largely accountable for much of it. She has a fine figure, upon which good clothes show to advantage; and according to report she was even more marvelously dressed than usual. In the first act she wore a costume of cardinal and cream colored satin; the corsage was of the cream color and the sweeping train of cardinal; folds of the cream color were disposed perpendicularly on the front of the skirt, which was further adorned by a multitude of narrow ruffles between rows of pearl-embroidered lace; tufts of small ostrich tips (cardinal and cream), interspersed with the pearl lace, found resting place on the magnificent skirt, and one glaring bunch at the left side of the low corsage. With this dress she wore her famous coral and pearl set. The audience had hardly been admiring this stunning dress, when she bounced in on the picnic scene in a ravishing blue satin—the coat of the latest French cut, and the whole costume, and large blue satin hat and parasol, decorated with field flowers; blue satin boots, blue silk stockings, twelve-button blue gloves, and a splendid set of turquoise. This dress seemed to go beyond all expectation, and was really the most admired of the evening. Though she wore in the third act a mauve satin almost covered with a netted ornamentation composed of gold and pearl beads and mauve chenille, over the shoulders she wore a fichu of the same materials. Her last dress was an entirely new material that presented all the colors of the opal—at one time green, at another blue or pink. With this material the richest rose-colored silk was combined, and the decoration was heavy, embroidery in colors and magnificent fringe. With each of these dresses the gloves, fans, boots and stockings matched perfectly, and the splendid diamonds owned by the lady were added to her last toilet as a final crushing effect upon the bewildered audience. Every one acknowledges this set of dresses to be more rich and tasteful than any costumes ever worn in London before. How glad we are for Mrs. Florence.

There is not much elaborate dressing in La Fille du Tambour-Major by Maurice Grau's French troupe, and Paola Marie does it all. Mary Albert, the prima-donna, wears the costume of a vivandiere, and looks very charming in it; but when she comes to duplicate one of Paola Marie's dresses, in the last act, the imitation is only conspicuous for its failure in regard to silver embroidery. In the second act Paola Marie wears a hunting costume of blue velvet, trimmed with silver. It is cut V-shaped in the neck—an old fashion—and is so short in front as to display a pair of enormous boots of undressed kid; for Paola Marie has feet modeled upon the foot of the Alps. In order to show how much the French know about hunting, this dress has a long train! At the wedding party Paola Marie wears a costume of white satin so covered with silver embroideries that it looks like a dress of shimmering silver. It has an old-fashioned bodice waist and makes the actress resemble one of the giant trees of the Yosemite in her girth. When we hear so much about the taste, the originality, the luxury and the extravagances of Parisian actresses, it is astonishing that Mr. Grau's leading prima-donna, who should be nothing if not chic, should present herself in a wardrobe decidedly unbecoming to her figure and of a style long since discarded by any American actress of the same rank in the profession.

#### "THE RIVALS."

Its Production in Philadelphia—An Event of the Season.

Bob Acres..... Joseph Jefferson  
Mrs. Malaprop..... Mrs. John Drew  
Sir Anthony Absolute..... Frederic Robinson  
Captain Absolute..... Maurice Barrymore  
Sir Lucius..... Charles Waverly  
Falkland..... H. F. Taylor  
Fag..... Thomas Jefferson  
David..... J. Galloway  
Lucy..... Adine Stephens  
Lydia Languish..... Rosa Rand

RICHARD BRINSLEY SHERIDAN during his busy life wrote two of the finest comedies in the English language, viz.: The Rivals, and The School for Scandal—comedies that have stood purely upon their merit, for there is scarcely a line in either that does not tell—each of them, possessing characters so powerfully drawn, that they require for their proper presentation on the mimic stage artists of more than average ability.

"There will be a comedy of mine in rehearsal at Covent Garden within a few days. I have done it at Mr. Harris' (the manager's) own request; it is now complete in his hands, and preparing for the stage. He, and some of his friends also who have heard it, assure me in the most flattering terms that there is not a doubt of its success. It will be very well played, and Harris tells me the least shilling I shall get (if it succeeds) will be six hundred pounds. I shall make no secret of it towards the time of representation, that it may not lose any support [my friends can

give it. I had not written a line of it two months ago, except a scene or two, which I believe you have seen in an odd act of a little farce." This was written by Sheridan, at the age of 23, to the father of his wife, on the 17th of November, 1774; and on the 17th of January of the year following, the first representation of The Rivals took place at Covent Garden, when, owing to its great length, together with the bad acting of Lee, who played Sir Lucius O'Trigger—Laurence Clinch, an Irishman, played the part the second night with great success—the play was pronounced both by the critics and public a complete failure, and was withdrawn for alterations by the author after the second night, but was reproduced on the 28th of the same month. From that time to the present this comedy, owing to the liveliness of its plot, the variety and eccentricity of several of its characters, the exquisite wit and humor of its dialogue, has held possession of the stage, and placed its author in the front rank of the English comic writers. Whenever the comedy of The Rivals is announced for performance at a first-class theatre, it is a tempting dish to the dramatic epicure, for managers generally give the play a good setting and actors and actresses are but too ambitious to portray such glorious characters and vie with each other as to who shall excel in art. Since its first production, the dramatic records are filled with praises of notable performances and individual excellencies. All the choice spirits of the English stage have figured in The Rivals. Within our own recollection there was dear old Buckstone, who was the Acres of the celebrated Haymarket company for at least thirty years. How his chuckle comes back to our memory, how his quaint tones ring in our ears, and what delightful visions of old Chippendale's Sir Anthony and Will Farren's Jack Absolute loom up before us. The old Haymarket casts are never to be forgotten. In our own country, too, what glorious recollections are recalled by The Rivals. Think of the days when the two leading parts! and later, when the following cast was to be seen at the Howard in Boston: Sir Anthony, Henry Wallack; Captain, George Jordan; Falkland, James Bennett; Bob Acres, John E. Owens; David, "Old Potter" Williams; Sir Lucius, W. H. Norton; Fag, Colin Stuart; Julia, Charlotte Thompson; Lydia Languish, Julia Barrow; and Mrs. Malaprop, Mary Carr. This was indeed a notable performance, old Wallack's Sir Anthony being ineffaceable from the memory. And John Owens' Bob—oh! how rich and racy! And then Mrs. Barrow's Lydia—surely never surpassed, yet probably equaled by Mary Gannon in Wallack's cast, some twenty years ago! What luscious notes she had in her voice! In this cast, too, were Lester Wallack, the finest Capt. Absolute that ever trod the stage; old Blake—we all remember him; Mrs. Vernon, "the great Malaprop of her day;" Charles Fisher—a capital Bob—with glorious John Brougham (of sacred memory) as Sir Lucius! Later casts at Wallack's have been very fine. Indeed, Mr. Wallack always puts forth his best material for this dramatic gem. John Gilbert in Sir Anthony—we all know his sterling value as an actor. He never presents a bad picture, and his irascible Old Father is one of his finest. Pleasant remembrances occur to us of Frederic Robinson, Charles Wyndham, George Clarke, Charles Stevenson, and above all Charles Coghlan, in Capt. Absolute. What a strong, manly actor he was! Beckett monopolized Acres at this house for several years, and delightful thoughts of his vigorous methods are fresh in our minds. But do not let us forget the Sir Lucius of these later casts—Floyd, the "imitable" in such parts. What a sweet brogue he had—an Irish gentleman, from head to foot! Praise be to Billy! Mrs. John Sefton must be thanked for a careful Malaprop, and Mme. Ponisi must be bowed to and not forgotten for a sterling portraiture of this character.

We have seen a fine performance, too, at the home of comedy, in New Orleans, of this play with Wallack, Coudock, Harry Cope, John E. Owens, W. A. Chapman, E. A. Southern, Charlotte Thompson and Mrs. Chapman. (Philadelphians will remember her well.) Do we forget the Museum in Boston? No! We have revealed more than once over Warren's Bob (one of the best) and dear old Mrs. Vincent, pretty Annie Clarke, the splendid Barrow, and the fine McClannin. The stage settings, too, at this house were always of the best. And last, though not least, must we fail to mention sundry presentations at Mrs. Drew's Theatre when Gilbert was the old man, and J. K. Mortimer, Barton Hill, Stuart Robson, Sam Hemple, Mrs. Drew and Mary Carr were banded together. With these recollections in our mind, we hailed with positive rapture the announcement that Mr. Jefferson would appear in his native city in The Rivals, and one night last week we hastened to the theatre, and considered ourselves fortunate in procuring a back seat in the circle, for there was one of the most densely packed and critical audiences that ever assembled within the walls of the Arch Street Theatre. Mr. Jefferson has cut the comedy very extensively, compressing it to three acts, the part of Julia being entirely eliminated. Several transpositions of the dialogue have been made, and Falkland was reduced to the necessary scenes with Acres. Upon the entrance of Mr. Jefferson the enthusiasm which greeted him was terrific, and the applause was loud and prolonged. Mr. Jefferson entered thoroughly into the broad humor and eccentricity of Bob Acres, playing him throughout with such an intense earnestness that one could almost imagine him to be the veritable Fighting Bob. His acting and business is superb, particularly so in the scene where he writes the letter to the supposed Beverly, challenging him to a duel in King's Meadow Fields. Through the whole of this he displayed a marvelous power of facial expression, and showed that he possesses a thorough knowledge of his art. His gags in the composition of the letter were received with roars of laughter. If we may point out any particular portion of the comedy in which he excelled, it was in the duel scene, where his nervousness and cowardice were imitatively displayed; the look of comic horror his face assumed when Sir Lucius tells him that a ball or two may pass clean through your body, and never do you any harm at all, was marvellous; and the wondering, doubtful way in which he replies, "clean through me!" a ball or two

clean through me!" was something not easily forgotten. His utter dejection and abject wretchedness on being told of the approach of his foe and his second, the smile of delight that lighted up his face on his recognition of "Jack! my dear Jack! my dear friend!" and the hearty manner in which he greets his "dear Jack," showed a perception of the requirements of character-acting such as is seldom witnessed upon our stage. Nothing could be more effective than his acting in this scene; not a point did he miss, and his demeanor and bearing throughout were consistent. His impersonation of this character is as a whole one of the finest specimens of comic acting we have ever seen.

It is needless to say that Mr. Jefferson, as the central figure of the play, carried off the honors of the evening. He is too great an artist to be closely criticised. His presentation was faultless to a degree. If there was a fault, we thought it lay in the over-elaboration of his "gags." We should like to ask Mr. Jefferson in what page of Sheridan the "tag" may be found.

"He who fights and runs away,  
May live to fight another day."

His performance caused us to think of Pasquin's lines:  
He's Comedy's monarch, well skilled in the art,  
To fasten our senses and seize on the heart.

Next, if not equal to Mr. Jefferson's impersonation of Acres, was the Mrs. Malaprop of Mrs. John Drew. Her acting was wonderfully fine. We question if a more perfect Mrs. Malaprop could be found upon the English-speaking stage at the present day. The great charm of this lady's acting is intellect. It shines through everything she does. Her delineation of the vulgar pride of this extraordinary character was admirable. We noticed the introduction of one or two lines and excellent bits of business. The Sir Anthony of Mr. Frederic Robinson we thought a little forced—especially in his two best scenes—but when we are reminded that this is the gentleman's first essay as "an old man," we have no doubt that after a few representations he will mould it up to his usual excellence. He was too conscientious and good an actor to give us anything but a creditable performance at any time. Mr. Barrymore is always a welcome actor. He looked splendid as the young captain, and acted with nice discrimination and spirit. He has faults, however, in his manner of speaking, which he might try to get rid of—a painful sort of pause and a disagreeable rising inflection of voice toward the end of a sentence. Mr. Waverly's Sir Lucius, albeit careful in the extreme, needs more fun and a more refined brogue. Of David and Fag little can be said. They were both mediocre. Miss Rosa Rand, pretty and picturesque as she was, did not impress us strongly as Lydia. She did not grasp the comic possibilities of the part, though her scenes with the Captain went well. The Lucy should be changed, as the lady who plays it lacks voice and manner for so lively a part. She could not be heard. This being considered a sort of revival of the comedy, we think a little more might have been done for the play in the way of scenery and furniture. Some of the scenes were old—two of them being poor, viz.: Mrs. Malaprop's parlor, and the room at Bob Acres' house. The last scene, too, was very stiff and ugly, although 'tis said that it is pointed from sketches of King's Meadow Fields, taken by Mr. Jefferson himself whilst in England. The furniture displayed in the room at Bob Acres' was execrably bad. Let us suggest an entire change, to a neat chintz set instead of the odd pieces which reminded one of a broker's shop. Notwithstanding these trifling defects, which may be easily removed, the performance was a truly enjoyable one, and was heartily received by the large audience present. We sincerely thank Mr. Jefferson and Mrs. Drew for so great a treat, and trust that we may again have the pleasure of seeing the performance during the season.

#### LETTERS TO THE EDITOR.

Will you hear this letter with attention?  
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

A LETTER FROM MR. D'ARCY.

CONTINENTAL HOTEL,  
PHILADELPHIA, Sept. 19.

EDITOR NEW YORK MIRROR:

I DEAR SIR—As probably you judge from our card that there is trouble in our camp, and in order to guard you against misrepresentations, I give you the facts.

Mr. Marcus R. Mayer was employed by Miss Palmer for the sum of \$300 to fill her dates for the season of '80 and '81; he requested his name to be placed upon our bills as manager. To this proposition Miss Palmer, out of courtesy, acceded, not thinking that it could cause her any trouble. He now states broadcast that the Minnie Palmer Gaiety Company is his organization, and moreover demands that a statement of all business shall be furnished to him; as these demands are denied him, he threatens to cancel all the dates he has made for Miss Palmer.

Mr. Mayer has not invested a cent in the enterprise, neither has he been vouchsafed any interest. \$200 have already been paid to him, and the balance is ready when he has done his work. He has only filled 20 weeks so far, although managers have written from all parts of the country offering time.

Miss Palmer does not object to his name on the bills, but she protests against furnishing him with statements of her business, he has no more to do with it than the man in the moon.

I do not write you this simply for publication, as Miss Palmer does not seek newspaper controversy, but it is only right that you should know the truth. Yours truly,

N. B.—I can produce her telegram, in which he threatens to cancel our dates, if desired.

Dreams will run one week longer. Its run has been a prosperous one.—The Pirates are drawing well at Booth's.—The Sultan of Mocha has been running to poor business. The management of the Roosevelt troupe will do well to bring forth another opera of their repertoire shortly.—Around the World continues to crowd Niblo's. Notice is given of the early production of La Venus Noir.—Hazel Kirke will probably attain a 300th performance. Gus Levick is becoming stilted and unnatural; otherwise the performance is as pleasing as ever.—The San Francisco have drawn large audiences during the past week. The old, old story.—The Mulligan's Picnic has not diminished in popularity.

#### PROFESSIONAL DOINGS.

—Sam Colville is to manage Bob Ingersoll for a time.

—C. B. Bishop will appear as the Widow in Haverly's Widow Bedott, opening at St. Louis 20th.

—Denman Thompson has a new play from the pen of A. Walter Purcell, the actor and manager.

—B. W. P. & W.'s Minstrels played to enormous business Sept. 14 in Petersburg, Va. Two hundred people were turned away at the doors. The performance gave great satisfaction.

—Patrons of the Pennsylvania Railroad will find The MIRROR on sale Tuesday noon at J. W. Harrison's stationery & p. 16 Exchange Place, Jersey City—just outside the depot.

#### PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MISS LAURA L. PHILLIPS  
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## To Managers

WITH WHOM I HAVE DATES,  
AND ALL WHOM IT MAY CONCERN.

In order to correct mistakes and at once to put an end to all doubts, I hereby announce to all whom it may concern that Mr. Marcus R. Mayer is not my Manager, neither does he manage my company; on the contrary, I engaged him for a stipulated sum of money to fill my dates for the season of 1880-81. Here his functions cease. I permitted his name to be placed upon my bills as Manager out of courtesy. Further than this the gentleman has no authority to act for me. I am the sole and only responsible Manageress of the Minnie Palmer Gaiety company, and am thoroughly competent to conduct and manage my own affairs. My company and all its departments are in the hands of tried and competent persons in whom I repose full and complete confidence. My business is prosperous beyond expectations, and as to discipline, regularity and efficiency, it is second to none on the road, to verify which I respectfully refer to Col. William E. Sinn of Brooklyn, and George K. Goodwin, Esq., of Philadelphia, with whom I have filled dates this season. All dates booked for me WILL BE PROMPTLY FILLED, notwithstanding any advice to the contrary from parties seeking to injure me.

My Business Manager is Mr. H. A. D'Arcy, and he is the only person authorized to receive communications regarding my affairs, or to make any alteration in arrangements already perfected. "I am fully equipped and mean business."

Truly yours,

MINNIE PALMER,

Sole Manageress.

H. A. D'ARCY.....Business Manager  
GEORGE C. DAVENPORT.....Stage Manager  
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NOBLES

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\$5,948.35

with every theatre in the city open. Sedalia, Mo., followed Sept. 13 with \$482, the little town of Moberley gave us \$387, and we opened the season at Coats' Opera House, Kansas City, on Sept. 15 to \$798. A dispatch received by Milton Nobles in Kansas City on the morning of Sept. 16 announced that the reserved seats were nearly all sold for his two nights in Topeka, Sept. 17 and 18. The strength of Mr. Nobles' supporting company was generously recognized by the entire press of St. Louis as being far greater than that of any preceding season. Route: Wichita, Kansas, Sept. 21; Dodge City 22; Pueblo, Col., 23; Colorado Springs 24, 25; Denver 27, 28, 29; Leadville, Oct. 4, 2 weeks.



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READING, PA.	Sept. 27
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WILLIAMSPORT, PA.	Sept. 29
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